

THE METROPOLITAN MUSEUM OF ART



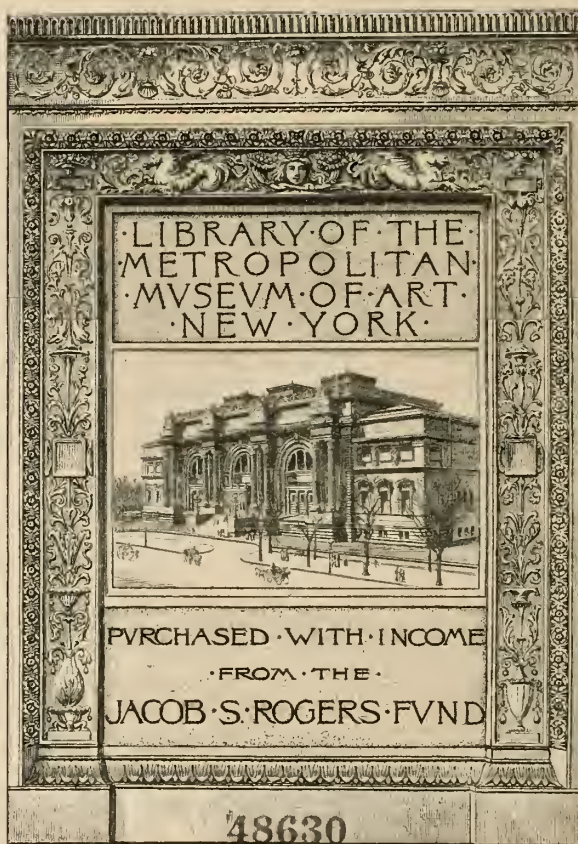
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1923⁴



ON FREE PUBLIC VIEW

FROM 9 A. M. TO 6 P. M.

AT THE AMERICAN ART GALLERIES

MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE 30 EAST 57TH STREET

BEGINNING SATURDAY, DECEMBER 15, 1923

CONTINUING UNTIL DATES OF SALE

(INCLUDING SUNDAY, DECEMBER 16, FROM 2 TO 5 P. M.)

FURNITURE, PAINTINGS AND OTHER
ARTISTIC PROPERTY

FROM THE

BARBIANO PALACE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE

AFTERNOONS OF DECEMBER 20 AND 21, 1923

AT 2:15 O'CLOCK

THE SALE TO BE CONDUCTED BY

MR. OTTO BERNET AND MR. HIRAM H. PARKE

AMERICAN ART ASSOCIATION, INC., MANAGERS

MADISON AVENUE, 56TH TO 57TH STREET

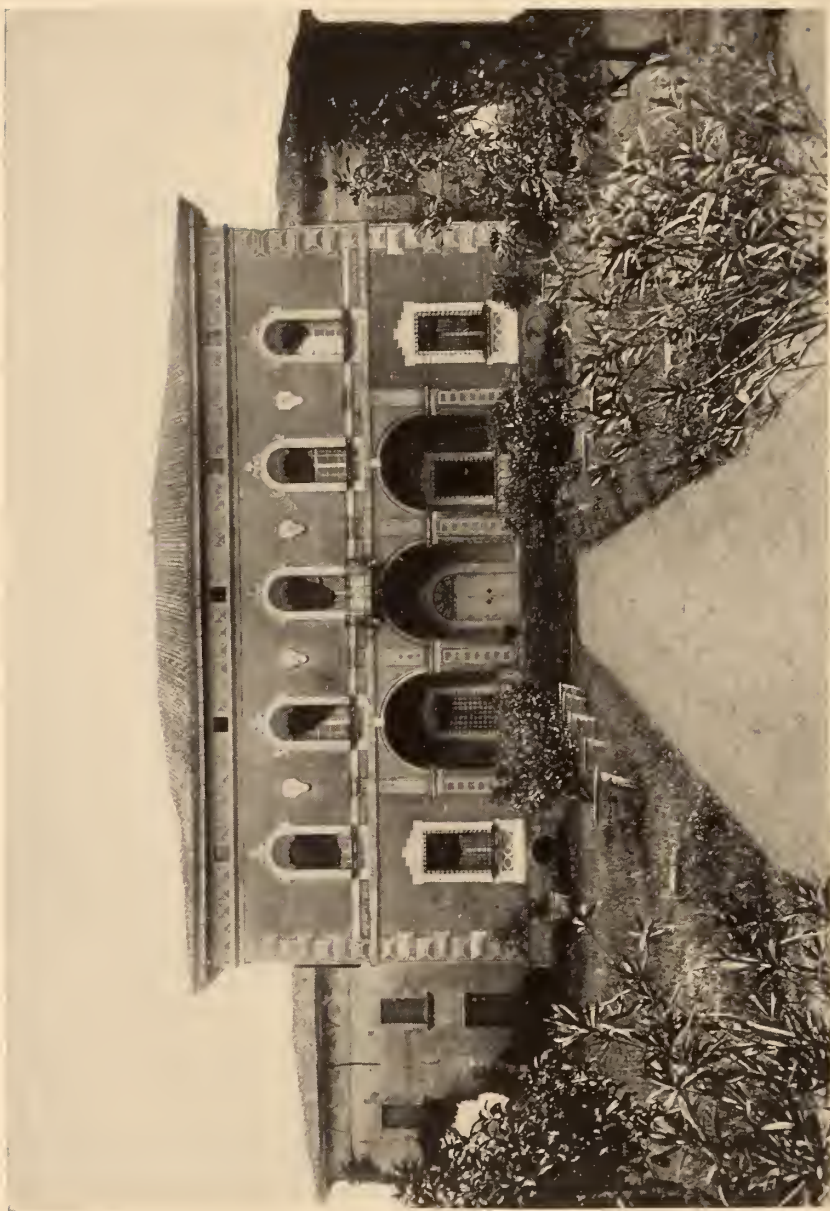
ENTRANCE 30 EAST 57TH STREET

NEW YORK



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THE BARBIANO PALACE AS IT STANDS TO-DAY

ILLUSTRATED CATALOGUE

OF

FURNITURE, PAINTINGS AND OTHER
ARTISTIC PROPERTY

FROM THE

BARBIANO PALACE

NEAR BOLOGNA, ITALY

ITALIAN XVI—XVIII CENTURY CARVED WALNUT
FURNITURE WITH INLAY OF EXOTIC WOODS
AND UPHOLSTERY IN RICH FABRICS

FORGED IRON, TERRA-COTTAS, BRONZES, CRYSTALS

PAINTINGS BY FAMOUS CONTEMPORANEOUS ARTISTS
PORTRAITS OF THE GUASTAVILLANI AND
COLLATERAL FAMILIES
DECORATIVE STILL LIFE AND BIRD PICTURES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS HEREIN STATED

THE SALE TO BE CONDUCTED BY

MR. OTTO BERNET AND MR. HIRAM H. PARKE

AMERICAN ART ASSOCIATION, INC., MANAGERS

MADISON AVENUE, 56TH TO 57TH STREET

NEW YORK

1923



THE AMERICAN ART ASSOCIATION, INC.
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

TREASURES FROM THE BARBIANO PALACE

Barbiano, some miles beyond Bologna, has been in the possession of the Guastavillani family since the fourteenth century. Its vast acreage, with various kinds of industry, made it practically independent of the outside world.

During the middle years of the sixteenth century, one of the most troubled periods that Italy has known in her career, Philip Guastavillani became the supreme Magistrate of Bologna, a post which he filled with such justice and wisdom that he was regarded as Bologna's chief citizen.

He was born in 1547 of noble parents; his father, Count Jerome Michel Guastavillani; his mother, Marie Boneompagni, sister of Pope Gregory XIII, and ancestor of the present Princes Boncompagni. Pope Gregory XIII in 1582 established the Gregorian calendar under which we now operate.

The Palace, built in 1567-69, was begun to lessen the great stress of unemployment and want in Bologna, that center of art and learning in Italy which goes back to a vast antiquity, including a Roman foundation.

Quarries gave work to hundreds of men; forest country, which in the fourteenth and fifteenth centuries was regarded as desert, was cleared and on the site was built the Palace of forty rooms. It stands to-day ready for its new and high purpose, bequeathed by the late Countess as a home for children orphaned by the war.

The story of Barbiano is a great romance and is concurrent with the history of art through the centuries.

The family of the Guastavillani, who possessed the Palace for over four hundred years, came to an end in 1919 when the last Countess died, after living the life of a recluse for sixty years. The late Countess willed the furnishings of the house to collateral heirs, who disposed of it; and it is a portion of these that Mr. Eli Joseph now offers to Americans at public auction through the American Art Association, Inc.

The Barbiano Collection is unique in that it comes direct from its Palace home of centuries, the prized and hoarded treasure of the Guastavillani family.

During the building of the Palace, wood from the clearing was fashioned into furniture for its adornment. Walnut of the finest texture, satin, tulip and pear wood, were made into chests, cabinets, secretaries and cases of drawers of such beauty of line and inlay as to leave

one breathless with wonder at workmanship which has defied time's touch.

Chairs and other furniture, together with fittings, bear the combined crest of the family: the flying Phoenix of the Boncompagni, the Crown of the Guastavillani, the Group of Circles of the Garisendi, the Lily of Montauban and the Rampant Lion of Conti.

There are tables in the collection which surpass in interest and beauty of design and patina any hitherto seen in America.

The great hall Lantern wrought in iron and bronze after the Coat of Arms of the family could not be duplicated anywhere.

Prie-Dieux from the Palace Chapel are closely connected with the traditional devotion and piety of the great household.

During the Pontificate of Gregory XIII and for several centuries thereafter the Shell room, built under the Palace, was the playroom of many of the great prelates of the times. The game tables and other paraphernalia display the spirit of recreation.

In 1572 Gregory XIII was elected Pope, and two years later he created Philip Guastavillani Cardinal Deacon and Abbot of Nonantola. His success in the dual role of supreme Magistrate of Bologna and Prince of the Church made a mark in history.

Like his uncle, Pope Gregory XIII, Cardinal Guastavillani used his high office for the welfare of humanity and became a benefactor and patron of art and artists.

Calvert found his way to the Cardinal and was by him sent to Barbiano to paint the Palace frescoes.

Sabatini, ill, received an impetus there which led to his work in the Vatican.

Caccini's first painting, "The Ascension," was a gift to Barbiano in thankfulness for the means that carried him to Rome.

Treasured by the family through centuries was a small painting of the "Assumption" by Correggio, presented by him to the Marchioness of Gambara, born Guastavallani.

Philip at fifteen made the acquaintance of Carlo Borromeo, afterwards Archbishop of Milano, and his sister, Quirina, in 1576 married the nephew of Carlo Borromeo. In 1575 Philip was present at the confirmation of the Oratorians by Pope Gregory XIII, whose founder, Philip Neri (afterwards Saint Philip Neri), formed a friendship with Philip which lasted for life. In this connection there are two interesting paintings by Piazzetti.

Among the many artists who obtained distinction through the bounty of Gregory XIII and his family was Paul Bril. He was employed as assistant to his brother Mattys, then painting the Vatican

frescoes, and on the death of Mattys succeeded to his position and the pension allowed him by Gregory.

The father of Guido Reni was a music teacher in the household of the Guastavillani, and obtained a scholarship for his son in the Calvert school, which was founded by the Cardinal.

The Barbieri brothers, through the interest of Senator Michael Jerome Guastavillani, received the opportunity to study with Gennari at Bologna. The collection is rich in examples of the Barbieri works.

Marrato was also a protégé of this family. He painted a portrait of Deanir Gozadini, widow of a Guastavillani, whose devotion to sufferers during the Bologne plague in 1694 won for her the gratitude of generations, as was evidenced by a memorial service in the Dominican church at Bologna as late as 1846.

Rosalba Carriera, whose sister married Pelligrini, a member of the Venetian branch of the family, is represented by five pictures in the collection.

Molière, playing in the provinces, went to Genoa, where he met Carboni, then already famous. The portrait of the dramatist is one of the treasures of the collection. Several sketches by Carboni are likewise found in the collection, dated 1643 to 1651. So much for the attribution of authorship to a few of the paintings and portraits of the collection.

With the furniture, also, we are on firm ground, for the accomplished artisans who made it left only the impress of their remarkable ability to witness to all time their thoroughness, their taste and understanding of their trade. The Cardinal's bed, among other objects, is one of the glories of the time. The frames of the ancient pictures are often of such material and such tone and taste in the carving as cannot now be duplicated.

The collection is all of marvelous quality and discloses a phase of the condition under which this great and aristocratic family lived.

The verification of the history of the Guastavillani family was contributed by Dr. Kelly, editor of the Index of the Catholic Encyclopedia, who found them in books too precious to be permitted outside the precincts of their control.

The research work by Miss Geraldine O'Neill was performed with reverent devotion.

ELI JOSEPH.

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to advance the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and deposit by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. Storage in default of prompt payment and calling for goods: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

VIII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

IX. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

X. Records: The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. Buying on order: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

OTTO BERNET,
HIRAM H. PARKE,
AUCTIONEERS.

AMERICAN ART ASSOCIATION, INC.,
MANAGERS.

INTELLIGENT APPRAISALS
FOR
UNITED STATES AND STATE TAX
INSURANCE AND OTHER PURPOSES
AND
CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION, INC.
AT ITS
AMERICAN ART GALLERIES
MADISON AVENUE
56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK CITY

CATALOGUE

THE AMERICAN ART ASSOCIATION, INC.

MANAGERS

SALE AT THE AMERICAN ART GALLERIES

FURNITURE, PAINTINGS AND OTHER
ARTISTIC PROPERTY

from the

BARBIANO PALACE

Afternoons of Thursday and Friday, December 20 and 21, 1923

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE
THURSDAY, DECEMBER 20, 1923
IN THE ASSEMBLY HALL
OF
THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1 to 148, inclusive

- 1—CHASUBLE, STOLE, MANIPLE, AND CHALICE COVER AND CLOTH
65. Crimson cloth-of-gold adorned with broad bands of brilliant gold galloon.
- 2—CHASUBLE, STOLE, MANIPLE, AND CHALICE COVER AND CLOTH
100. Purple silk velvet and gold galloon and fringe.
- 3—CHASUBLE, STOLE, MANIPLE, AND CHALICE COVER AND CLOTH
80. Emerald silk brocade of fine floral designs, with wheat, grapevine and other symbolic enrichment in gold and silver embroidery; galloon borders.
- 4—CHASUBLE, STOLE, MANIPLE, AND CHALICE COVER AND CLOTH
120. Soft green brocade on a foundation of *drap d'argent*, with the profuse floral ornamentation in gold thread and white silk covering practically all surfaces. Gold galloon trimming.
- 5—CHASUBLE, STOLE, MANIPLE, AND CHALICE COVER AND CLOTH
80. Damask of rich design in brownish *aubergine* tones, brocaded in silver threads with a scrolled floral ornamentation between bands of gold galloon.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.



6—DRAP D'ARGENT CHASUBLE WITH SEVENTEENTH CENTURY ESCUT-
CHEON

90. Soft bluish-gray over the cloth-of-silver foundation. On the back a cardinal archbishop's coat-of-arms in green, crimson and tawny *drap d'or*. Broad gold galloon adornment. Stole, maniple and chalice cover to match; chalice cloth of purple cloth-of-gold, bound in galloon.

7—ITALIAN VELVET VALANCE

Eighteenth Century

1750. Conventional form, with scrolled bottom, in crimson velvet with broad galloon trimming and long fringe.

Length, 45 inches.



8—CHASUBLE, STOLE, MANIPLE AND CHALICE COVER AND CLOTH
Eighteenth Century

160.

Crimson brocade with detached floral patterns, the orphrey-work enrichment exploiting the sacrificial lamb and other symbols, with the wheat and grapes motive, wrought in gold and silver.

9—DAMASK TABLE COVER *Eighteenth Century*

1750.

Soft emerald-green ground adorned in rich profusion with floral designs in silver-white. Silver galloon fringe.

Dimensions: 39 inches square.

10—PAIR SILK VELVET PORTIÈRES

150.

Soft pinkish-orange hue with brilliant sheen; bordered with yellow silk braid.

Length, 122 inches; width, 33 inches.

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11—PAIR SILK VELVET PORTIÈRES

150. Similar to the preceding.

12—PAIR CUT, PAINTED AND ENAMELED GLASS CANDELABRA

53. *Nineteenth Century*

Standard and cup cut, gilded and enameled with flower designs, and the cup hung with ten cut crystal prisms.

Height, 13 inches.

13—PAIR CUT AMBER-GLASS CANDLESTICKS

Nineteenth Century

45. Round base and bulbous standard with diamond cutting, the upper standard angular with floral bobèches, and from the overhanging leaves, nine pendants of the cut glass.

Height, 13½ inches.

14—CARRARA MARBLE VASE

Empire Period

40. Equipped as a two-light electric lamp. Vase ovoid on low and spreading bell-shaped foot, with lightly defined rounded shoulder and short neck with expanded and molded lip. Two flat ribbon-scroll upright handles between shoulder and lip. Marble white with delicate brown and black mottling and bright polish.

Height, (vase) 11½ inches; (total) 24 inches.

15—ITALIAN MARQUETRY WORKBOX

Eighteenth Century

22.50 Oblong, the top with a thumb molding, the base channeled and molded. The cover-top and the sides inlaid with formal scrolls, the top showing also a bird perched on the scroll, and four quadrants of exotic inlays.

Length, 13 inches.

16—PAIR TRIPOD PRICKET CANDLESTICKS

Seventeenth Century

25. Coated brass with pewter-like surface. Triangular base, the corners chamfered, on three animal-claw feet, the base incurvate and each side stippled with a panel following the outline of the side. Above and below, engraved leaf moldings, and the standard continued above in vase and urn forms, gadrooned, and incised with a narrow border of fret and a deeper one of palms.

Height, 19½ inches.

17—PAIR CARVED AND SILVERED WOOD PRICKET SCONCES

Florentine, Seventeenth Century

40.

Single light; the arm, boldly carved in acanthus motive, springing in a rising curve from a circular wall plate and expanding under the *bobèche* in a border of palm leaves above a ring of bosses.

Reach from wall, 15 inches.

18—SET OF FOUR ECCLESIASTICAL PRICKET CANDLESTICKS

40.

Brass with silver; repoussé design with numerous volutes and acanthi, pellets and pendants; engraved with the Bleeding Heart. Wooden base, the front gilded.

Height, 18½ inches.

19—CHILD'S WALNUT DRESSING MIRROR

Eighteenth Century

12.50

Oblong base on knob feet, drawer with brass knob handles; base and mirror frame with a light patina. The stiles, of darker wood, are turned in bulb, ring and vase design.

Height, 17 inches.

20—WALNUT DRESSING MIRROR

Eighteenth Century

7.50

Slender turned stiles in graceful elongated vase and knob design, with ball finials; sawn scroll frame-cresting. Front corners of the oblong base rounded; knob feet; drawer with knob handle.

Height, 20 inches.

21—WALNUT DRESSING MIRROR

Eighteenth Century

7.50

Plain frame of light tone swinging between turned unpolished stiles, the oblong base exhibiting various dark notes and a soft patina. Front corners of base rounded; knob feet; drawer with knob handle.

Height, 20 inches.

22—PAIR CARVED WOOD CANDLESTICKS, SILVERED AND GILDED

Florentine, Early Seventeenth Century

30.

Tripod baluster standard, richly carved in acanthus, bulb and ovoidal vase designs.

Height, 25 inches.

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23—PAIR CARVED AND GILT WOOD SCONCES

Florentine, Seventeenth Century

10.

Two-light, branching in recurving acanthus scrolls from an oval wall plate, and supporting *bobèches* carved in laurel motive.

Reach from wall, 13 inches.

24—PAIR CARVED AND GILT WOOD SCONCES

Florentine, Seventeenth Century

10.

Three-light, carved in the same motives as the preceding.

Reach from wall, 14 inches.

Passed

25—PAIR CARVED AND GILT WOOD SCONCES

Three-light, similar to the preceding.

Passed

26—PAIR CARVED AND GILT WOOD SCONCES

Florentine, Seventeenth Century

Three-light, similar to the preceding.

27—WALNUT DRESSING MIRROR

Eighteenth Century

10.

Front corners of the oblong base chamfered, flattened knob feet; drawer with metal button handle. Turned stiles in bulb, ring and vase design with ball finials. Shell and scroll cresting of sawn work.

Height, 21 inches.

28—MAHOGANY DRESSING MIRROR

Nineteenth Century

12.50

Bulbous-elongated stiles with cone-and-ball finials and knob feet, resting on an oblong base. Drawer with two crystal knob handles.

Height, 26 inches.

29—ITALIAN WALNUT INLAID GAME BOX

Eighteenth Century

15.

Rectangular, and supplied with two drawers which are revealed by one sliding side. One face inlaid as a *trictrac* board, the other for another game.

Length, 19 inches; width, 16 inches; depth, 4 inches.

Passé
30—CARVED WOOD PEDESTAL

Nineteenth Century

Fluted column with a drapery in laurel motive, the whole painted in representation of black marble.

33—PAIR ITALIAN SIDE CHAIRS

50. Front legs and underbraces in bulb and ring turning, rear legs flat with chamfered corners; recurving top rail. Back and seat upholstered in antique old-golden damask. Family ring escutcheon.

34—PAIR RECONSTRUCTED WALNUT ARMCHAIRS

70. Quadrilateral legs and stiles, turned vase and ring arm posts, stile terminals carved in scroll, ball and leaf design and gilded; scrolled stretchers. Straight arms, with relief panels and simple molding. Seat and skirt, and the back between arms and stile terminals, covered with seventeenth century crimson damask.

35—PAIR RECONSTRUCTED WALNUT ARMCHAIRS

60. Similar to the preceding.

36—ITALIAN UPHOLSTERED BANQUETTE

35. Legs and underbraces in bulb, vase and ring turning, the principal sections grooved in rings. Upholstered in antique old-golden damask.

Length, 45 inches.

36A—ITALIAN UPHOLSTERED BANQUETTE

75. Frame similar to the preceding, and the upholstery crimson damask of the seventeenth century.

Length, 44 inches.

37—INLAID WALNUT BOUDOIR TABLE

Louis Seize

35. Oblong on quadrilateral tapering legs; one lock drawer with brass escutcheon. The top, all four sides and the legs inlaid with mahogany, dark rosewood and satinwood. The entire structure has a delicate patina of fine quality, and its graceful proportions and the color tones and the grain of the woods make it an object of much charm.

Height, 29 inches; length, 26 inches.

38—ITALIAN SIDE CHAIR

15. Front legs and underbraces of baluster-turning; knob feet; top rail slightly scrolled. Back and seat upholstered in antique old-golden damask.

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39—PAIR ITALIAN SIDE CHAIRS

Seventeenth Century

65. Front legs and all stretchers in vase and ring turning, rear stiles rectangular, canted lightly, and expanding slightly to the straight top rail. All visible woodwork painted a grayish-buff, with gilded details; applied on the front legs small carved wood rosettes, gilded. Seat and back upholstered in old brocade patterned in rose on an old-gold ground.

40—PAIR ITALIAN SIDE CHAIRS

Seventeenth Century

65. Similar to the preceding.

41—PAIR ITALIAN SIDE CHAIRS

Seventeenth Century

65. Similar to the preceding.



42—PAIR ITALIAN SIDE CHAIRS

60. Quadrilateral legs, the main section scrolled, and knob feet; X-underbrace with scrolling arms and a turned crossing-finial. Slightly scrolled top rail. Seat and back upholstered in old brocade patterned in rose on an old-gold ground. Family ring escutcheon.

43—PAIR ITALIAN SIDE CHAIRS

60. Similar to the preceding.

44—ITALIAN WALNUT TABLE

Eighteenth Century

50. Oblong with swelling corners; molded edge. Baluster turned legs and underbraces; knob feet. Drop front with lock and finely designed brass key plate, engraved.

Height, 30 inches; length, 44 inches.

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45—WALNUT DRESSING MIRROR

Eighteenth Century

15. A small cheval glass, the turned stiles supporting globe finials and themselves supported on scrolled feet. Single small drawer with knob handle, the drawer-case forming a part of the rail, which consists in addition to the drawer-case only of two turned knobs, one at either side between the drawer and the stiles. Oval mirror-frame of convex surface, with a delicate patina; sawn work cresting in scroll designs.

Height, 27 inches.

45^a
7.50 Mirror.

46—ANTIQUE STAINED WALNUT PRIE-DIEU

10. Pre-Renaissance type, plain, with simple moldings; hinged base-cover and top; bracket feet; door with swinging bail handle.

Height, 36 inches; width, 28 inches.



47—PAIR CARVED WOOD TORCHÈRES

Seventeenth Century

65. The face silvered, back painted white. Voluted base, triangular, on three short pedestal-feet; within the front panel a draped figure in relief. The standard above of varied conformation and the face carved with floral and scroll designs in low relief; circular grease basin, with pricket.

Height, 49 inches.

48—STAINED WALNUT PRIE-DIEU

12.50 The top and the bottom section are lock chests with hinged covers, the top being supported on four knob-turned posts and skirted with a sawn scroll.

Height, 35 inches; width, 29 inches.

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49—WALNUT TABLE

Late Seventeenth Century

75. Oblong, on carved and molded cabriole legs terminating in leaf scroll feet. Slightly shaped and molded apron; one drawer with brass knob handle. The top has double ogee corners and a bold ogee molding all around. Top inlaid with straight walnut, various bands of mahogany and satinwood, root, and as a center decoration a sort of escutcheon in various inlaid woods. A piece of great charm and with a brilliant patina.

Height, 29½ inches; length, 33 inches.

50—ITALIAN UPHOLSTERED BANQUETTE

42.50 Baluster-turned legs and underbraces. Upholstered in antique old-golden damask.

Length, 50 inches.

51—PAIR OAK SIDE CHAIRS UPHOLSTERED IN CRIMSON DAMASK

40. Turned front legs with knob feet; X underbrace, its arms of bell-shaped arches, with turned knob at the crossing. Seventeenth century damask on seat and back, the back ornamentation displaying a jar of plants with drooping vines. Family ring escutcheon.

52—PAIR OAK SIDE CHAIRS UPHOLSTERED IN CRIMSON DAMASK

30. Similar to the preceding.

53—PAIR CARVED WALNUT SIDE CHAIRS, PAINTED

Eighteenth Century

30. Painted white, with gilding. Frame scrolled and knees carved as in the preceding, but the top rails solid, with a simple crest molding from which hangs a pendant carved in relief, molding and ornamentation water gilded. Pierced splat, but of different design from that of the armchair. Old crimson damask seat.

54—PAIR CARVED WALNUT SIDE CHAIRS, PAINTED

Eighteenth Century

30. Similar to the preceding.

55—CARVED WALNUT SIDE CHAIR, PAINTED

Eighteenth Century

15. Similar to the preceding.

56—RECONSTRUCTED TABLE

35. Oblong with turned legs and square feet and straight quadrilateral underbraces.

Height, 35 inches; length, 46 inches.

57—OAK TABLE

20. Similar to the preceding, with single two-paneled drawer.

Height, 34 inches; length, 47 inches.

*Kindly read the Conditions under which every item is offered and sold.
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58—PAIR VENETIAN CHESTS OF DRAWERS *Eighteenth Century*

100. Oblong, on four short legs with simple knee brackets. Top painted to represent brown marble. Two drawers. On one piece the drawers have brass knob handles, on the other brass dropping handles. Front and ends painted in colors on white with festoons, vases and sculpture with Phoenix of family.

Height, 37½ inches; length, 49 inches.

59—PAIR VENETIAN COMMODES *Eighteenth Century*

45. Rectangular, on four short legs; edge of top molded. One door and a lower drawer, each with a brass swinging handle, and painted with garlands in colors on white ground within panels outlined in blue. Top painted in imitation on brown marble with Phoenix of family.

Height, 31 inches; length, 21½ inches.

60—PAIR RECONSTRUCTED SEVENTEENTH CENTURY WALNUT ARM-CHAIRS

80. Turned armposts, legs and underbraces, in baluster design; flat arms, simply molded. The whole visible frame painted black, with the exception of the stile terminals, which are carved in relief and gilded. Seat upholstered, and skirt and the back above the arms stretchered with seventeenth century floral brocade of purplish wine-color.

61—PAIR RECONSTRUCTED SEVENTEENTH CENTURY WALNUT ARM-CHAIRS

65. Similar to the preceding.

62—PAIR RECONSTRUCTED SEVENTEENTH CENTURY WALNUT ARM-CHAIRS

65. Similar to the preceding.

63—WALNUT DRESSING MIRROR *Early Nineteenth Century*

5. Unusual type; swinging and revolving. On the oblong table-base which rests on slat feet and contains a drawer with knob handle is fixed a turned pedestal, on which revolves a slat rail, supporting two stiles. The stiles, of cylindrical pedestal form at their bases, above these pedestals are knob-turned, the knobs successively diminishing in diameter and at the top of the column supporting slender upright oval knobs.

Height, 33 inches.



64—PAIR RECONSTRUCTED SEVENTEENTH CENTURY WALNUT ARM-
CHAIRS

80.

Turned armposts, legs and underbraces, in baluster design; flat arms, simply molded. These chairs are of the same design as the settee, No. 101 of the catalogue, except that the wood is stained brown instead of being painted black. The stile terminals are carved and gilded as those in the lots mentioned. The upholstery is seventeenth century crimson damask.

65—PAIR RECONSTRUCTED SEVENTEENTH CENTURY WALNUT ARM-
CHAIRS

60.

Similar to the preceding.

66—PAIR RECONSTRUCTED SEVENTEENTH CENTURY WALNUT ARM-
CHAIRS

70.

Similar to the preceding.

*Kindly read the Conditions under which every item is offered and sold.
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67—WALNUT CREDENZA

55. Rectilinear, the projecting top plain, the base molded. Two doors, with heavy molded paneling. Slender molded panels at either side of doors, and pairs of similar panels on the ends. Doors have bronze mascaron handles.

Height, 50 inches; length, 90 inches.

68—ITALIAN WALNUT COMMODOE, INLAID AND DECORATED

275. *Seventeenth Century*

Oblong, with shaped front in angular design; at the base, sawn brackets. Four drawers. Inlaid with exotic woods and ivory, the decoration enhanced by a restrained use of soft vermilion lacquer. The designs include reclining human figures in landscapes, with flowers and birds and a variety of animal figures. Brilliant patina. Moldings painted in ebony black. Gilt bronze drawer handles, added in the Regence period.

Height, 41 inches; length, 58 inches.



68A—PAIR ITALIAN WALNUT SMALL COMMDES

Seventeenth Century

280.

Companions to the preceding, in shape and decoration, except that the human figure is omitted from the design and ivory from among the inlays.

Height, 32 inches; length, 27 inches.

69—ROSEWOOD CIRCULAR TABLE

Nineteenth Century

25.

Supported by a heavy round column resting on a solid three-branch base which has flattened knob feet. Plain skirt; one drawer with turned knob handle. The top formed of wedge-shaped panels, their points meeting at a common centre; surface brilliantly patinated.

Height, 30 inches; diameter, 28 inches.

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70—ITALIAN WALNUT INLAID COMMODE *Eighteenth Century*

30. Rectilinear, the top with molded edge, the three drawers molded, molded base with scrolled bracket feet; all moldings painted black. Drawer fronts paneled with inlaid satinwood bands; bronze swinging handles in dolphin and shell design, and bronze key escutcheons with amorini. Soft patina.

Height, 41 inches; length, 57 inches.

71—RECONSTRUCTED TABLE

15. Plain oblong top, with turned legs and plain straight underbraces.

Height, 31 inches; length, 46½ inches.

Passed
72—PAIR WALNUT CONSOLE TABLES

- Broadly scrolled outline, molded; plain sides, molded, with sawn scroll drops. Cabriole legs with hoof feet.

Height, 31 inches; diameter, 44 inches.

73—ITALIAN WALNUT INLAID COMMODE *Eighteenth Century*

25. Oblong, on short tapering legs. One door, opened by a spring at the side, and one drawer, each having a brass drop handle. Straight walnut, with inlaid panels of root walnut enclosed by borders inlaid in satinwood and ebony. (Slight cracks in the veneer.) Family ring escutcheon on handles.

Height, 32 inches; length, 23 inches.

74—INLAID GAME TABLE WITH DRAWER *Eighteenth Century*

40. Square, with rounded and expanded corners, the whole enclosed by a bold molding; cabriole legs. Chessboard top inlaid in walnut and satinwood of brilliant surface.

Height, 29½ inches; diameter, 30 inches.

75—PAIR ITALIAN SIDE CHAIRS

30. Legs and underbraces turned in groove-rings and bulbs and painted black. Top broadly arched. Back and seat upholstered in seventeenth century crimson brocade.

76—PAIR ITALIAN SIDE CHAIRS

30. Similar to the preceding.
- 7

77—ITALIAN WALNUT COMMODORE

Seventeenth Century

45. Rectilinear, the projecting top ending in a broad thumb molding which is painted black, as is the molded base. Four drawers, with simple channeled moldings also painted black, the drawers with key plates and ornate swinging bail handles of brass.

Height, 37 inches; length, 48 inches.

78—PAIR ITALIAN WALNUT CONSOLE TABLES *Eighteenth Century*

50. Swell front, the sides recurving, and the entire edge finished with a thumb molding. Plain skirt, molded; baluster turned legs with double-arch braces. Rich dark patina.

Height, 33 inches; length, 52 inches.

79—PAIR ITALIAN SIDE CHAIRS

50. Baluster-turned legs with knob feet; X-underbrace with scrolling arms and turned crossing-finial. Arched and recurving top-rail. Seat and back upholstered in old brocade patterned in rose on an old-gold ground. Family ring escutcheon.

80—PAIR ITALIAN SIDE CHAIRS

50. Similar to the preceding.

81—PAIR WALNUT SIDE CHAIRS UPHOLSTERED IN CRIMSON DAMASK

35. *Italian, Seventeenth Century*

Turned front legs of baluster form, with knob feet; rectangular back legs and stiles; three turned underbraces in short baluster form, the cross-brace having a central knob. Floral damask upholstery with jar of plants centring the back.

82—ITALIAN ADJUSTABLE RECLINING CHAIR

40. A reconstruction, principally of old walnut, with seventeenth century crimson damask upholstery. Square seat and tall back, the stile terminals carved with scrolls and gilded. Square legs, turned armposts; straight flat arms with simple thumb molding. Back can be lowered and front raised to the level of the seat. Compartment under the seat with hinged door at back contains the detachable footrest.

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SET OF TWO ARMCHAIRS AND EIGHT SIDE CHAIRS

83—PAIR CARVED WALNUT TALL-BACK ARMCHAIRS

135.

Italian, Seventeenth Century

Ample quadrilateral seat, broad back canted slightly, with double ogee top, and both upholstered in sheepskin of most unusual ornamentation. The leather is so treated as to furnish a lightly glazed background of a warm nut-brown tone, against which the decorative designs are relieved in a very delicate embossing in buff. These include on both back and seat the phoenix crest of the Boncompagni embraced within freely and finely designed scrolling foliations, highly conventional floral motives, and a draping of festoons. Doubly scrolled arms with acanthus leaves in relief and an interlacing scroll with fleur-de-lis in flat carving. Turned and tapering quadrilateral armposts and legs; knob feet. X-underbrace and double-arches molded, with a turned ornament at the crossing. Family ring escutcheon.



84—PAIR SIDE CHAIRS WITH SEVENTEENTH CENTURY LEATHER
95. UPHOLSTERY *Italian*

Sheepskin covering of both seat and back the same as that on the preceding armchairs, and in the same designs, including the bird crest; scrolled top in agreement with the armchairs. The frames of these side chairs are reconstructed, the underbraces being original and in agreement with those of the larger chairs (one with a single new member). The legs differ, being turned in baluster form instead of quadrangular. Family ring escutcheon.

85—PAIR SIDE CHAIRS WITH SEVENTEENTH CENTURY LEATHER
95. UPHOLSTERY *Italian*

Similar to the preceding.

86—PAIR SIDE CHAIRS WITH SEVENTEENTH CENTURY LEATHER
95. UPHOLSTERY *Italian*

Similar to the preceding.

87—PAIR SIDE CHAIRS WITH SEVENTEENTH CENTURY LEATHER
95. UPHOLSTERY *Italian*

Similar to the preceding.

Kindly read the Conditions under which every item is offered and sold.
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87A



87B

87A—CARVED WALNUT SIDE CHAIR UPHOLSTERED IN LEATHER

32.50

Italian, Seventeenth Century

Similar to No. 84 except that the front of the seat is shaped and the designs ornamenting the sheepskin differ. (Frame original.) The designs, floral and arboreal, suggest a Near Eastern derivation in their motives, and the bird crest is omitted.

87B—CARVED WALNUT SIDE CHAIR UPHOLSTERED IN LEATHER

32.50

Italian, Seventeenth Century

Similar to the preceding but having a taller back and a larger seat, with straight instead of shaped front; and the legs instead of being round are quadrilateral, resembling those of the arm-chairs (No. 83 of the catalogue). Similar sheepskin upholstery but of wholly different ornamental design, the ornament here being entirely of conventional foliations. Family ring escutcheon.

Out.
88—ITALIAN MARQUETRY COMMODE

Eighteenth Century

Oblong, on inverted obelisk legs. Two long and two short drawers. Mahogany inlaid with walnut, satinwood and *bois vert* in rectilinear panels and narrow outline bands. Soft tones; rich patina.

Height, 34 inches; length, 48 inches.

89—PAIR WALNUT CHESTS OF DRAWERS

Empire Period

110. Oblong; plain top. As a part of the stiles, half-columns painted black with brass capitals and bases, resting on square legs. Three drawers, with oval key escutcheons and knob and bail handles of brass.

Height, 38½ inches; length, 51 inches.

90—ITALIAN WALNUT CONSOLE TABLE

Nineteenth Century

22.50 Oblong, with plain top and skirt, the back supports broad convex slats, the front legs cabriole, and all four resting on a rectilinear arched base having flat knob feet and C-scroll corner bases. One long drawer with four compartments.

Height, 36 inches; length, 53½ inches.

91—PAIR PAINTED HALL SEATS

45. Oblong; the seat with rounded ends. Scrolled apron of sawn work. High back, also scrolled. Painted white with formal decoration in gilt, and at centre of back the Guastavillani arms in colors.

Length, 88 inches.

92—PAIR PAINTED HALL SEATS

70. Similar to the preceding.

*Kindly read the Conditions under which every item is offered and sold.
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Out.
93—WALNUT SLANT-TOP DROP-LEAF DESK OF RARE BEAUTY
Early Eighteenth Century, Louis XIV-Louis XV Period

Serpentine front with three drawers, the stiles modeled with a gentle entasis and delicately molded, the molding continued down the short French bracket feet. The ends expand in a broadly hollowed shallow curve to a back wider than the front. The top and the slanting drop-leaf in their outlines conform to the serpentine motive of the general front. The drawers have scrolled bail handles swinging from ornamental perforated brass plates. In the interior three small visible drawers and three shelves, and two invisible secret drawers. The walnut is of rich dark tones, and has a lustrous patina of rare beauty and charm, its richness equal to that of dark mahogany.

Height, 43½ inches; length, (front) 40 inches, (back) 56½ inches.



94—PAIR ITALIAN WALNUT INLAID COMMODOES

450.

Eighteenth Century

Oblong, with serpentine front; top and stile-fronts carrying rounded moldings, the base an ogee molding; front of base cut away, leaving sawn scroll brackets near the corners. Four drawers, with gilt bronze escutcheons and two handles each, the handles rigid bails with large scroll and floral plates, open—*à jour*—and exhibiting festoons and small landscape medallions. Two *serrures à double tour*. Top, face and ends inlaid in root walnut with conventional designs in scroll motives. Rarely beautiful patina.

Height, 45 inches; length, 62 inches.

Kindly read the Conditions under which every item is offered and sold.
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95—TWO OLD UMBRIAN PAYING TABLES

- 1750 Oblong, with turned legs and heavy square feet, and straight underbraces. Single drawer with two panels in simulation of two drawers, on each panel a bronze Louis Treize cherubim handle. Dark staining. (Restored.)

Height, 34 inches; length, 44 inches.

96—ITALIAN WALNUT INLAID COMMODE

Eighteenth Century

- 53 Rectilinear, the top heavily molded; molded base and drawers; all molded surfaces black. Inlaid with bands, panels and large stellate designs. Four drawers. Cut brass fixed bail handles of scroll design and brass key plates. Rich and brilliant patina.

Height, 43½ inches; length, 60 inches.

97—ITALIAN WALNUT INLAID COMMODE

Eighteenth Century

- 65 Rectilinear; edge of top with plain thumb molding, base and drawers with various moldings, all moldings painted black. Top, of rich dark hued walnut, inlaid with a parallelogram enclosing a lozenge, both in walnut of lighter tones; ends similarly inlaid. Three drawers, inlaid with panels of root walnut; swinging brass handles of scroll design. Brilliant patina.

98—PAINTED WALNUT SIDE TABLE

Italian Renaissance

- 30 Oblong; with turnwork legs and similar H-shaped stretchers. Thumb molded top border enclosing black marble *intarsia* slab. The *intarsia* is executed in white marble, and consists of a large richly scrolled border. The scrolls ending in female figures holding amorini. The center is occupied by a number of rectilinear bands, enriched with floral decorations at the corners, enclosing playing cupids, and, in a medallion, the panorama of a town. (Marble restored.)

Height, 34½ inches; length, 50½ inches.

Passed

99—WHITE AND GOLD OVAL TABLE

Italian, Seventeenth Century

- Legs turned, in large knobs, and tapering; all rings and moldings gilded.

Height, 32 inches; greater diameter, 96 inches.

95-a Table
25.

95-B ..

100—PAINTED WALNUT SIDE TABLE

Italian Renaissance

13. Similar to the preceding, with the exception of the size, and the design of the *intarsia* marble slab. The inlaying consists of rectilinear border panels enclosing an elaborate scroll design enriched with numerous figures of satyrs, bacchantes, and amorini. The four corner panels are occupied by coats of arms surmounted by an eagle's head, and a crown. In the center a richly scrolled quadrangular panel surrounding a mascaron. (Marble restored.)

Height, 34½ inches; length, 56 inches.

101—RECONSTRUCTED SEVENTEENTH CENTURY WALNUT SETTEE

55. Design, coloring and upholstery in agreement with the chairs in the lots Nos. 64, 65 and 66 of the catalogue, the armposts, legs and underbraces turned in baluster design, the arms flat and simply molded. Eight legs. Four stile terminals, carved in relief and gilded, the rest of the visible frame painted black. Crimson brocade upholstery, as on the chairs referred to above.

Length, 68 inches.

102—ITALIAN WALNUT INLAID EXTENSION TABLE

Eighteenth Century

53. Square top on tapering legs, the top inlaid in four panels with squares bounded by satinwood and ebony. The two extensions repose beneath the top, and each nearly one-half the table-length make the table of practically double size when they are in use.

Height, 32 inches; length (closed) 54½ inches, (extended) 75 inches or 99½ inches.

103—WALNUT ARMOIR

Italian Renaissance

Out — With cornice and base molded, and face and ends molded with rectilinear panels. Two doors, the hinges inset into the wood and the lock an interesting old one. On each door a bronze knob handle of the period.

Height, 92 inches; length, 78 inches; depth, 28 inches.

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ATTRIBUTED TO
JOHANN ROTTENHAMMER

GERMAN: 1564—1623

AND
JAN (VELVET) BREUGHEL

FLEMISH: 1568—1625

104—*DIANA SURPRISED BY ACTEON*

15.

(On copper)

Height, 8½ inches; length, 11 inches

IN a dell Diana and her nymphs are at the bath, and Acæton has spied upon them, and already is sprouting his horns as he is being driven away. In front the river god sits in the shade.

ATTRIBUTED TO
JAN GOSSEART
(COMMONLY CALLED MABUSE)

FLEMISH: 1470—1532

105—*MOTHER AND CHILD*

30.

(Panel)

Height, 13 inches; length, 10 inches

THE young Mother is seated facing the spectator and the left, caressing the Child who stands on her lap and touches His cheek to hers. She is in dark colors and deep scarlet, and appears at three-quarters length.

ATTRIBUTED TO
ANDREA LUCATELLI

ITALIAN: 1660—1741

106—*THE PORT*

16.

Height, 13½ inches; length, 16½ inches

UNDER a blue sky with hazy sunset lights far away to the right an Italian port is seen, the water coming into a small cove in the foreground between a bluff on the left and a fortification on the right. Here a number of people are busy in and about several small boats.

ATTRIBUTED TO
ANDREA LUCATELLI
ITALIAN: 1660—1741

107—*LANDSCAPE*

12.50

Height, 14½ inches; length, 18½ inches

IN a plain at the front of some low hills a lone cottage with some sparse trees about it stands, its steep roof thatched, and in front of it some chickens and a number of figures. An old man comes up at one side, and down in the foreground some other figures are washing linen.

FRENCH SCHOOL
EIGHTEENTH CENTURY

108—*PORTRAIT DE FEMME*

10.

(Pastel)

Height, 19½ inches; width, 14½ inches

HALF-LENGTH portrait of a fair young woman in summer attire, seated and posing lightly with her right arm resting on a ledge beside her and her cheek resting lightly on its hand. She faces the left and the front, and her rounded and smiling face is partly shaded by a broad brimmed and poppy covered hat.

FLORENTINE SCHOOL

Out

109—*INTARSIATURA: ST. JEROME*

Height, 19½ inches; length, 15 inches

IN a rocky place the venerable saint is depicted in inlaid woods, seated near a pulpit which holds his pious books. He faces the observer, looking at the cardinal's hat, and behind him walking in dignified manner is the lion. A rare example of inlay.

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BOLOGNESE SCHOOL

Circa 1650

110—*SAINT URSULA AND THE UNICORN*

30.

Height, 21 inches; length, 28 inches

THE youthful saint with a beatific expression is seated on a bank at the foot of some trees, at the left of the picture, and embraces the white unicorn which thrusts itself trustingly against her breast. She is bare footed and in gray-green and pale yellow. In the background a landscape of fields and mountains, and near the foreground on the right a brook with a fall.

ATTRIBUTED TO

GIAN BATTISTA MORONI

ITALIAN: 1520—1578

111—*FREDERICO GUASTAVILLANI,*

/5.

A LAW GIVER OF BOLOGNA

Height, 25½ inches; width, 18½ inches

HEAD and shoulders portrait of a large man in a dark fur trimmed coat and high velvet hat. He is a man of mature years with a short and round gray beard, and moustache, and wears a white ruff. He faces the front and slightly to the right, and looks with scrutinizing gaze directly at the spectator.

SCHOOL OF

HENDRICK VAN BALEN

FLEMISH: 1560—1638

112—*THE CONVERSION OF ST. HUBERT*

/5.

Height, 20 inches; length, 25 inches

IN a valley of a mountainous country, with castles on the heights, a pool lies in the middle distance and before it the saint appears on the right of the foreground. The saint is in European clothing and bends in adoration of the stag which emerges from a thicket on the left with a cricifix between its horns.

ITALIAN SCHOOL

113—*LUCREZIA ARTAUD DE MONTAUBAN*

17.50

Height, 23 inches; width, 19½ inches

At half-length, seated before a crimson drapery; a young woman with rounded features ready for a smile, face and figure slightly to the right and eyes directed upon the spectator and slightly to her right. She wears a brown décolleté gown with white lace corsage and silvery trimmings, with pearl necklace and earrings and jeweled buckles. Over her left arm a dark blue mantle.

ATTRIBUTED TO
LUCA CAMBIASO
ITALIAN: 1527—1585

114—*PORTRAIT OF A MAN*

15.

Height, 22 inches; width, 17 inches

HEAD and shoulders, looking to left; a bearded man partly bald and looking straight before him. He is gowned in black, with a white overhanging collar of loose texture.

ATTRIBUTED TO
PAOLO ANTONIO BARBIERI
ITALIAN: 1608—1649

115—*NATURE MORTE*

10.

Height, 24½ inches; length, 30 inches

IN darkness before a darkening sky some fruits are exposed in generous abundance,—apples and grapes and pears, with soft lights glowing upon their variously mottled coats.

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ATTRIBUTED TO
PAOLO ANTONIO BARBIERI
ITALIAN: 1608—1649

116—*STILL LIFE*

/5.

Height, 24 inches; length, 28 inches

A BASKET piled with red apples stands behind apples and pears and grapes, and behind a melon and a pomegranate which are cut open, the surfaces glowing with a soft color.

ATTRIBUTED TO
PAOLO ANTONIO BARBIERI
ITALIAN: 1608—1649

117—*STILL LIFE: FRUIT*

/0.

Height, 29½ inches; width, 24 inches

IN rich surface colors a branch of green figs hangs over some ripe figs in a basket, and near it on the table lie pears in fine color tones, a melon and an apple.

BOLOGNESE SCHOOL

118—*PORTRAIT DE FEMME*

42.50

Height, 32 inches; width, 26 inches

PORTRAIT of a young woman of elegance looking out of an oval; she appears at half-length, in a décolleté crimson waist, and about her shoulders a blue mantle. She faces the front, with head turned to the left, and black hair dressed high.

ITALIAN SCHOOL

119—*FAMILY PORTRAIT*

15.

Height, 29½ inches; width, 24 inches

WEARING his hair long, down to the shoulders, and in dress armor, a large man is depicted in head and shoulders, to the right, and turning to face the front. He has large hazel eyes and his moustache is cut to formal small dimensions. He wears a deep lace collar. Known as a family portrait, without artist's name.

ATTRIBUTED TO

BIGARI

ITALIAN: 1692—1776

120—*A TEMPORA DRAWING*

20.

Height, 25 inches; length, 34 inches

A COURT amid castle ruins is depicted, with an elaborate fountain of immense proportions ornamented with Hercules slaying the dragon. Below at one side stands a man, and on the opposite side are two women, while all around are the broken walls of the castle, with a glimpse in the background of Italian cypress trees.

ITALIAN SCHOOL

121—*A MEMBER OF THE MONTAUBAN FAMILY*

20.

Height, 29 inches; width, 23 inches

HALF-LENGTH portrait of a young man in dress armor and a great brown wig, to left, three-quarters front. His features look out from his wig above a small ruff-collarette, and he eyes the spectator narrowly. Inscriptions above at right and left.

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ATTRIBUTED TO
ROSALBA CARRIERA

ITALIAN: 1675—1757

122—*PORTRAIT OF ANGELA PELLEGRINI,*

SISTER OF THE ARTIST

15.

Height, 32 inches; width, 26 inches

THREE-QUARTERS length, seated, and facing the left, three-quarters front. A fair and smiling young woman in a décolleté gown of golden-buff, with white lace corsage and sleeves, which are flowing. About her neck brown fur and one hand in a brown fur muff, the other holding a small volume. Powdered hair, decked with flowers.

(A pendant to No. 132 of the Catalogue)

NEAPOLITAN SCHOOL

Circa, 1600

123—*LANDSCAPE WITH BOATMEN*

27.50

Height, 28½ inches; length, 38½ inches

A DARK greenish stream crosses the picture, with a low foreground bank in partial shadow. Here boatmen in scarlet coats are busy, some on shore and others in some small-boats and a sailboat drawn up at the shore line. Across the water a mountainous country, with round structures on a central acropolis.

ATTRIBUTED TO
BIGARI

ITALIAN: 1692—1776

124—*A TEMPORA DRAWING*

20.

Height, 25 inches; length, 34 inches

IN a semi-circular moat about the corner of a castle two men are fishing, one from the castle steps and the other from a stair in the foreground. On the opposite side of the moat, which is enclosed by a railing, two other figures are in conversation, and beneath the arches which span the ruin is seen a soft Italian landscape in the background.

NEAPOLITAN SCHOOL

(Circa 1600)

125—*LANDSCAPE WITH FIGURES*

25.

Height, 28½ inches; length, 38½ inches

A *LANDSCAPE* of hills and plateaux lies on either hand, with various Italian buildings, and down the centre runs a stream of sinuous course, while across the foreground is a rough bank on which is a group of three figures, two of them seated on the ground.

ATTRIBUTED TO

HYACINTHE FRANÇOIS RIGAUD

FRENCH: 1659—1743

126—*GENERAL MONTAUBAN*

20.

Height, 35½ inches; width, 26 inches

HALF-LENGTH, seated, figure to right and face turned to look over his right shoulder. In dress armor with red-brown mantle caught over the shoulder and white lace neck-cloth. An austere man wearing a dark gray wig.

ATTRIBUTED TO

ROSALBA CARRIERA

ITALIAN: 1675—1757

127—*ANGELO PELLEGRINI (Son of Antonio)*

35.

Height, 32 inches; width, 25¾ inches

THREE-QUARTERS length standing portrait of a youth with powdered hair, to left, three-quarters front. He thrusts his right hand into his waistcoat at the elbow height, and beneath his left arm is his tricorne. He is in gray-white with blue-black velvet and gold buttons, and wears a scarlet collar and a white *jabot*.

A portrait of Antonio, the father, is No. 130 of the Catalogue.

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NEAPOLITAN SCHOOL

128—*LANDSCAPE WITH HUNTER*

45.

Height, 28 inches; length, 38 inches

A *LANDSCAPE* of hills and some buildings in the background and the light, and in the darkening foreground a lone hunter wandering, wending his empty way homeward.

ITALIAN SCHOOL

129—*FLORA*

15.

Height, 36 inches; width, 29 inches

A *PAINTING* suggesting a Titian in the Uffizi Gallery, Florence. A young woman at three-quarters length, standing, leaning with her left arm supported at the elbow on a pedestal or the end of a balustrade. With figure to front, she is clad in a white garment which falls loosely, exposing one breast, and about her is loosely caught a red mantle. She looks pensively down toward the left, where her right hand closes upon some flowers, and other flowers adorn her hair.

ATTRIBUTED TO
ROSALBA CARRIERA
ITALIAN: 1675—1757

130—*ANTONIO PELLEGRINI (Father of Angelo)*

30.

Height, 32 inches; width, 25½ inches

HALF-LENGTH portrait in half-armor, to right, standing, with head turned almost fully to the front. A man of pleasant features, whom his son Angelo resembles, as seen in No. 127, a man with gray-white peruke and smiling features, wearing besides his armor a white jabot and brownish doublet, and a mantle lined with leopard skin. His gloved right hand is poised on his hip, the arm akimbo.



ENGLISH SCHOOL

OF

JOHN OPIE

ENGLISH: 1761—1807

Out.
131—*Portrait of John Keats*

Height, 24 inches; width, 19 inches

HALF-LENGTH, seated, figure slightly to left, head turned to look to right across his left shoulder. Broad light from left and forward. He wears a brown coat, orange and green waistcoat and white jabot, and in his hands holds an open book.

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ATTRIBUTED TO
ROSALBA CARRIERA
ITALIAN: 1675—1757

132—*PORTRAIT OF A SISTER OF THE ARTIST,*

25.

GIOVANNA CARRIERA

Height, 31 inches; width, 24½ inches

THREE-QUARTERS length portrait of a fair and smiling young woman with powdered hair, seated, to left, three-quarters front. She wears a décolleté gown of white satin with short and flowing white lace sleeves, and her hair is decked with forget-me-nots. One hand concealed in a brown fur muff, she holds in the other a small volume.

(A Pendant to No. 122)

ATTRIBUTED TO
PAOLO ANTONIO BARBIERI
ITALIAN: 1608—1649

133—*STILL LIFE: CHICKEN AND FRUIT*

20.

Height, 24 inches; length, 29 inches

A WHITE rooster is caught between a melon and a large basket of fruit, with pears and plums in front of him. In the fruit basket are apples, cherries and grapes, and pomegranates bursting open.

SCHOOL OF
BARTOLOMÉ MURILLO
SPANISH: 1617—1682

134—*VISION OF ST. ANTHONY OF PADUA*

12.⁵⁰

Height, 40 inches; width, 29 inches

THE youthful saint, barefoot and in brown habit, is observed in the centre of the composition, his head thrown back upon the infant Christ who stands upon a cloud with angels around him. Above in another cloud is the Mother in a crimson cloak.

ATTRIBUTED TO
LUDOVICO BARBIERI
ITALIAN: 1597—1640

135—*BIRDS*

13.

Height, 41 inches; length, 52½ inches

PERCHED on a low branch of a blasted tree is a red parrot, looking down at an unconcerned heron and at a grouse, quail and other small birds, in a barren landscape.

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ATTRIBUTED TO
PAOLO ANTONIO BARBIERI

ITALIAN: 1608—1649

136—*NATURE MORTE*

40.

Height, 44 inches; width, 37 inches

A GADROONED vase with mascarons at the lip stands on a table and supports a large bouquet of roses, tulips, narcissus, asters and other blossoms. Beside it at left are large bunches of luscious grapes, and on the right ruddy peaches and a pomegranate, all in low tones with the exception of blooms in a soft white; background dark.



ATTRIBUTED TO
LUDOVICO BARBIERI
ITALIAN: 1597—1640

137—*FLOWERS*

30.

Height, 50 inches; width, 38 inches

WHITE and pink roses, tulips, the narcissus and other flowers are observed in a loosely spreading bouquet which rises in a subdued light, its outstanding members melting into the dark background. It is held in a copper vase of bold design.

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ATTRIBUTED TO

LUCCA BARBIERI

ITALIAN: 1595—1629

Passed
138—*THE BIRDS SUSPICIOUS*

Height, 42 inches; length, 53 inches

Two turkeys, a rooster and two pigeons have approached a small mound of basketry, as ready for a fire, and all stand aloof, as it contains a jewel.

ATTRIBUTED TO

LUCCA BARBIERI

ITALIAN: 1595—1629

139—*BIRDS*

20.

Height, 40½ inches; length, 51 inches

In a landscape of bleak hills and a few trees, the trees appearing in the central middle distance with the exception of one in the left foreground, some half-dozen and one birds appear, some of them chickens, one a colorful woodpecker.

NEAPOLITAN SCHOOL

(Circa, 1600)

140—*LANDSCAPE*

20.

Height, 37½ inches; length, 57½ inches

At left a fortification shadows the foreground, and at the right a picturesque sailing vessel is drawn up. In the background the sea, and at left in middle distance a fortified castle with shipping beyond it and figures walking in the sunshine.

SCHOOL OF
GIAN BATTISTA MORONI

ITALIAN: 1520—1578

141—*Portrait of a Woman of the Family*

Height, 45 inches; width, 37 inches

THREE-QUARTERS length, seated, figure slightly to right and facing the front. In black gown, with pearls and white lace. In left hand a prayer book, closed, resting on a table on which is a crucifix.

NEAPOLITAN SCHOOL
(Circa, 1600)

142—*LANDSCAPE*

Height, 37½ inches; length, 57½ inches

On the right a classical portico and in front of it stone pavement and steps, extending across the foreground to a fortification on the left. In the centre water, and in the central distance a ruined tower used for signalling; about it some ships. On the foreground pave stand men and women looking off at a boatload of figures.

ATTRIBUTED TO
LUDOVICO BARBIERI

ITALIAN: 1597—1640

143—*LAND AND WATER BIRDS*

Height, 41¼ inches; length, 52¾ inches

THE sun is setting back of a distant hill on the left, and in the foreground beside some cat-tails a pair of ducks are swimming in shallow water. On the right a ledge of land comes into view, and on it a white and a black chicken and two speckled ones.

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ATTRIBUTED TO
LUCCA BARBIERI
ITALIAN: 1595—1629

144—*THE BIRD CONCERT*

15. Height, 41 inches; length, 53½ inches

ON broken limbs of a blasted tree, before a cloud background, a half-dozen birds have gathered. An owl is perched above a music book, a woodpecker looks on. Above the owl sits a cardinal bird, and on the right a pair of peacocks, with a parrot poised wisely below them.

(Illustrated)

ATTRIBUTED TO
PAOLO ANTONIO BARBIERI
ITALIAN: 1608—1649

145—*NATURE MORTE*

15. Height, 49 inches; length, 70¼ inches

A CANVAS of virtuosity, in which the painting of every feature is notable, at the right a rug thrown over a table, and on it asparagus and tulips, at left white lilies on a basket of cherries, and in front of them on the ground some mushrooms and artichokes.

ATTRIBUTED TO
PAUL BRIL
FLEMISH: 1556—1626

146—*AT THE WATERING PLACE*

30. Height, 53 inches; length, 67½ inches

A NARROW river crosses the picture, and on the foreground bank are assembled men with cattle and horses, who chat and exchange gossip. At right stands a tall structure with an inn in its basement, and other travelers here are refreshing themselves. Trees stand before the inn and at the left. Across the stream is a village, where more people are seen.



No. 144—THE BIRD CONCERT

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ATTRIBUTED TO

PAUL BRIL

FLEMISH: 1556—1626

147—*SHEEP SHEARING*

15.

Height, 53 inches; length, 68 inches

ON the right in the foreground a dozen figures are engaged in shearing and washing a large flock of sheep, and at the left a man riding one of a team of horses attached to a cart turns to wave at a woman standing at the gate of a cottage. In the background a mountainous landscape with trees and a church.

ATTRIBUTED TO


GIOVANNI FRANCESCO BARBIERI OR GUERCINO

ITALIAN: 1591—1660

AND

PAOLO ANTONIO BARBIERI

ITALIAN: 1608—1649


148—*FLORA*

Height, 52½ inches; length, 74 inches

THE lady of the title in a deeply décolleté gown reclines somewhat back of a table which supports some rich material and a vase of flowers. Other flowers are lying on a balustrade at the right, and above them is a mirror, and still others engarland her hair and shoulder. At the left, draperies and a column. Figure by Guercino, the accessories by Antonio Barbieri.

1000



A ROOM IN THE PALACE AS FURNISHED WITH FURNITURE AND PAINTINGS
NOW OFFERED IN NEW YORK

SECOND AND LAST AFTERNOON'S SALE

FRIDAY, DECEMBER 21, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 149 to 291, inclusive

149—PAIR CARVED AND GILT WOOD PRICKET CANDLESTICKS

20. *Florentine, Seventeenth Century*

Standards boldly carved in a variety of leaf and scrolled motives, the three-sided base resting on flattened knob feet.

Height, 12½ inches.

150—PAIR CARVED AND GILT WOOD PRICKET CANDLESTICKS

30. *Florentine, Seventeenth Century*

Similar to the preceding.

Height, 13 inches.

151—PAIR CRYSTAL AND BRASS CANDELABRA *Eighteenth Century*

175. In tree form, the lower standard, the branches and the *bobèches* of brass, the upper part of the standard in crystal. Four-light. The metallic lower standard has the form of a straight candlestick of baluster design on a spreading foot with festoon edge, the main body and the *bobèche* fluted. Above this the crystal standard continues in fluted and bulbous baluster design to a coniform capital with faceted knob finial. From scrolled arms ending at crystal rosettes depend, in six tiers, prismatic crystal pendants, flattened, the bevel of the edge scalloped.

Height, 29 inches.

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152—ORMOLU AND MARBLE MANTEL CLOCK *Louis Seize Style*

60. Oblong white marble base on four knob feet, the base carrying a bead molding all around and on three sides ornamental floral bands in the metal. The ormolu upright frame of the clock case is bordered with corded molding and paneled with glass, the panels of front and sides supporting ormolu ornamentation in cutwork. White face bordered in *bleu-de-roi* enamel and festooned in delicate colors; marked *Raingo Fres.* Above the top an elaborate ornament of crossed branches and a bird within a floral wreath.

Height, 22 inches.

153—TERRACOTTA HEAD

35. Classical Greek female head of bold expression, the hair dressed in easy form and headdress bound with a beaded band. Painted gray. Some restoration. New base.

Height, 22½ inches.



154—BRONZE TABLE ELECTROLIER

Louis Quatorze Style

350.

Gilt bronze standard of architectural design resting on a circular marble base. The base of the standard a pedestal of elaborate ornamentation within a convex coping chiseled with conventional designs. The pedestal expands in three ornamental volutes surmounted by three *trois-quart* male figures in dark bronze, entwined in gilt bronze, these supporting the upper standard which is equipped for three lights.

Height, 30 inches.

155—ITALIAN WALNUT INLAID CHESS BOX

Eighteenth Century

1750.

Rectangular, both faces and all sides recessed within wide moldings, the faces inlaid one as a chessboard and the other for *tric-trac* or backgammon. One side slides, revealing two drawers. Complete set of chessmen.

Length, 19 inches; width, 16 inches; depth, 4 inches.

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156—SMALL CARVED AND GILT WOOD FOLDING LECTERN

Florentine, Seventeenth Century

40. Oblong, on four gallipot legs deeply grooved, with ball feet. Front and two ends skirted with carved scrolls, and the adjustable bookrest carved with a front rail of scrolls in reverse of those of the skirt.

With the lectern a missal. *MISSALE ROMANUM EX DECRETO SACROSANCTI*; printed in red and black, with two full-page plates, one imperfect, and decorative initials. Small folio, full morocco, gilt tooling. Venetiis, 1708.

Length of lectern, 16 inches.

157—SET OF FOUR GILT BRONZE STATUETTES

150. Quadrilateral pedestals in Louis XVI style, the face ornamented with garlands *ciselé*, supporting *trois-quart* figures representing the four seasons: Pan with his pipes and a bunch of grapes for autumn, an aged man partly enwrapped in a mantle of fur for winter, and Flora and Ceres for spring and summer.

Heights, 12 to 13 inches



158—SET OF FOUR TERRACOTTA STATUETTES *Eighteenth Century*

Capitan
300. Symbolic female figures, draped, standing, in various graceful postures, on square bases. One holds on outstretched hand the butterfly of Psyche, one within her arm a down-turned vase. One has the torch of learning in one hand, while the other screens her eyes as from the light of the sun. Another empties the cornucopia of Flora. The sculpture of all notably fine. Surfaces gray, creamy, and warm buff. (One restored slightly.)

Height, 32 inches.

159—SET OF FOUR TERRACOTTA STATUETTES *Eighteenth Century*

280. Full-length standing figures of young women; one, Summer, laureled, and embracing her large cornucopia of wheat, one, Spring, hers of flowers, and Autumn with the headdress of a Bacchante, holding as does Spring a similar cornucopia of flowers. The fourth, Winter, her head and shoulders enwrapped in the folds of a large cloak, holds in her right arm a flaming torch. Varied patina. (Repaired.)

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160—BRONZE BUST OF HOMER ON MARBLE PEDESTAL

55. The conventional conception; soft black patination of rich tonal quality. Pedestal of capstan shape, the marble creamy with a soft polish.

Height (complete), 29 inches.



161—THE CROWN OF THORNS

Eighteenth Century

30. Terracotta bust of the Christ, with fine facial expression; the head raised and looking over His left shoulder. Painted gray. Base repaired.

Height, 32½ inches.

162—TERRACOTTA STATUETTE

— Bust of a patriarch, depicted as a heavily bearded man, looking to one side across his right shoulder, his head enwrapped in a turban. Painted gray. (Base repaired.)

Height, 35 inches.

163—WALNUT DRESSING MIRROR

Eighteenth Century

15. Oblong base with front corners rounded, on flattened knob feet: drawer with knob handle. Stiles of conventional turning with few details of design, graceful and plain, slender, with ovoid knob finials. Wood finely marked and showing a soft patina.

Height, 28 inches.

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164—WALNUT DRESSING MIRROR

Seventeenth Century

40. A small cheval glass, the stiles, feet, rail and frame carved throughout, in a diversity of ornamentation, relieved by occasional appropriate turnings. The mirror frame is carved with a laurel molding and a molding of palms, supports a pierced cresting enclosing Cardinal Guastavillani's coat-of-arms, and carries a perforated acanthus pendant, the whole carved in a single piece of wood. The columnar stiles are carved in vase and leaf motives, the rail in accord with them, and are supported by C-scroll feet.

Height, 29 inches; diameter of mirror, 15½ inches.

165—WALNUT DRESSING MIRROR

Eighteenth Century

12.50. Oblong base with front corners rounded, on knob feet and containing a drawer with knob handle. Baluster stiles of bulb and ring turning, with ball finials. Above the plain mirror-frame a scrolled cresting of sawn work. Soft patina except on the stiles, which are rough.

Height, 21 inches.



166—PAIR ITALIAN WALNUT INLAID COMMODES

Eighteenth Century

- 180.* Oblong with rounded corners and swell front, short cabriole legs, door and hinged top; scrolled apron. Walnut of fine grain, inlaid with panels of root walnut in satinwood enclosures. On door two bronze bail handles showing Family ring escutcheon.

Height, 32 inches; length, 23 inches.

167—THREE ITALIAN WALNUT SIDE TABLES *Eighteenth Century*

- 180.* Oblong, the plain top simply molded and brightly polished; quadrangular, tapering legs, with turned capstan tops and knob feet. Body in root walnut.

Height, 31 inches; length, 48 inches.

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168—ANTIQUE UMBRIAN PAYING TABLE

27.50 Oblong, projecting top, over a single long drawer with two bronze cherubim handles of the Louis XIII period. Turned legs in vase-and-cylindrical design, with straight underbraces. (Some reconstruction.) Wooden pegs.

Height, 31 inches; length, 46 inches.

169—PAIR CARVED WALNUT AND ROSE BROCADE SIDE CHAIRS

Italian, Seventeenth Century

70. Broad wedge seat, back slightly expanding in the rise, top slightly scrolled. Legs with turned sections and knob feet, and intermediately quadrilateral and tapering, with each side patterned by incised carving. Scrolling underbrace of X pattern, molded and channeled, with turned bell-shaped knob at crossing. Rose brocade seat and back, with conventional ornament richly elaborate and symmetrical, in varied floral designs. Family ring escutcheon.

170—PAIR CARVED WALNUT AND ROSE BROCADE SIDE CHAIRS

Italian, Seventeenth Century

70. Similar to the preceding.

172—PAIR CARVED WALNUT AND ROSE BROCADE SIDE CHAIRS

Italian, Seventeenth Century

70. Similar to the preceding in carving, covering and shape, except for a more pronounced scrolling of the top rail, a slightly smaller seat, and a height one-half inch less.

173—PAIR CARVED WALNUT AND ROSE BROCADE SIDE CHAIRS

Italian, Seventeenth Century

70. Similar to the preceding.

174—ITALIAN WALNUT INLAID COMMODO

Seventeenth Century

70. Rectangular, the front recessed in chamfered lines, and the massive base interrupted at the recess and set with scrolled knee brackets. Three deep drawers, with locks, and mounted with brass swinging bail handles in dolphin and shell design. The drawers are outlined with moldings in black, and their faces and the top and ends of the commode are inlaid in satinwood and dark rosewood with stellate and other rigid geometrical designs.

Height, 39 inches; length, 54 inches.



175—PAIR CARVED WALNUT HIGHBACKED ARMCHAIRS

Italian Renaissance

60. Legs and stiles quadrangular, the stiles having a slight rake above the seat, and gilded scroll terminals. Scrolled arms. Scrolled and pierced braces. Seats covered with a primitive embroidery in silks on coarse linen, the designs simple but interesting (sometimes called "Hungarian gros-point"). Same material stretched across top of back. Studded with brass nails, the larger ones having medallion heads.

176—SET OF THREE CARVED WALNUT HIGHBACKED ARMCHAIRS

Italian Renaissance

90. Similar to the preceding, with the addition of protective wall brackets at the foot of the rear stiles.

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SET OF SEVEN ARMCHAIRS

- 177—PAIR CARVED AND TURNED WALNUT HIGHBACKED ARMCHAIRS
Italian, Early Seventeenth Century
100. Armposts and all legs and braces knob-turned; knob feet. Quadrangular stiles, canted slightly above the seat, the terminals carved in relief and gilded. Straight arms, simply molded. Upholstered in leather of a later period.
- 178—PAIR CARVED AND TURNED WALNUT HIGHBACKED ARMCHAIRS
Italian, Early Seventeenth Century
110. Similar to the preceding.
- 179—PAIR CARVED AND TURNED WALNUT HIGHBACKED ARMCHAIRS
Italian, Early Seventeenth Century
70. Similar to the preceding.
- 180—CARVED AND TURNED WALNUT HIGHBACKED ARMCHAIR
Italian, Early Seventeenth Century
30. Similar to the preceding, with one new underbrace, and frame reinforcement.



181—PAIR CARVED AND TURNED WALNUT HIGHBACKED ARMCHAIRS

Spanish, Seventeenth Century

380.

Gracefully scrolled arms, with hand-grips deeply grooved; turned armposts, stretchers and front legs, which have knob feet. Back legs quadrilateral, and in one piece with the stiles, which end with boldly carved and pierced terminals in a conventional form of the French lily, gilded. Upholstered in floral tapestry of late date. Backs slightly inclined.

182—PAIR ITALIAN WALNUT CHESTS OF DRAWERS

Eighteenth Century

160.

Rectilinear with corniced top and scrolled bracket feet. Four drawers, with brass handles and key plates, scrolled, the faces of the drawers set with panels of root walnut within straight walnut cross bands. The wood of fine tones with a brilliant patina.

Height, 40 inches; length, 55 inches.

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183—ITALIAN WALNUT INLAID GAME TABLE *Eighteenth Century*

50.

Square, with expanded semi-circular corners; plain skirt; drawer with brass button handle; quadrangular tapering legs with turned tops and feet. The table top is a very handsome display of color and unusual linear ornamentation, in inlays of straight walnut, root walnut and satinwood. The chessboard-centre is embraced within a foliated cartouche outlined in satinwood, and satinwood outlines complete the circles of the semi-circular corners. Bounding the chessboard is an interlacing ribbon-scroll etched with the hot needle, and three trefoil borders in the same workmanship are found, one within the cartouche, one near the boundary molding and one encircling the exterior of the top. Brilliant patina with great richness of quality.

Height, 30 inches; diameter, 32 inches.



184—ITALIAN WALNUT INLAID GAME TABLE

Late Seventeenth Century

45. Square with corners expanded in scroll outline and the entire top edged with a three-quarter-round molding; scrolled skirt. Slender legs very lightly scrolled and tapering, quadrilateral with three corners rounded and the outer corner chamfered. The top quartered walnut with a broad border of root walnut and the whole inlaid with satinwood, rosewood and pallissander wood; chess-board centre.

Height, 32 inches; 36 inches square.

185—PAIR ITALIAN WALNUT CHESTS OF DRAWERS

Late Seventeenth Century

120. Rectilinear, with cornice; black moldings, including lozenge shaped panels on ends. Four drawers. Brass bail handles in scroll design and brass key plates (one key plate missing).

Height, 44 inches; length, 58 inches.

184 a game table.
45.

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186—PAIR TOOLED LEATHER HIGHBACKED ARMCHAIRS

Italian, Seventeenth Century

240. The leather backs examples of extremely fine tooling in elaborate designs, gilded; frame skirted with a band similarly executed. The back design includes a panel enclosing a crowned escutcheon. Cushioned leather seat, plain. All the leather of the period, the plain frames with Gothic feet modern, except for the richly carved and gilded stile-tops, of French lily design, which are of the same period as the leather.

187—PAIR ITALIAN WALNUT SIDEBOARDS

Empire Period

90. Oblong, on short quadrilateral legs; stiles set with black columns, of gentle entasis, mounted with brass capitals and feet. Single drawer, with brass knob handles; two doors.

Height, 38 inches; length, 51 inches.



188—ITALIAN WALNUT INLAID POUDREUSE *Eighteenth Century*

33. Oval, with four quadrilateral cabriole legs resting on a solid base of star form; plain apron. Sliding top of beautifully mottled walnut, with an oval inlay of root walnut and a fine patina softly lustrous. Interior with three compartments and a hinged mirror frame.

Height, 31 inches; greater diameter, 37 inches.

189—CARVED WALNUT ARMCHAIR, PAINTED *Eighteenth Century*

30. Scrolled frame, painted white, with gilding. Cabriole front legs with hoof feet, back legs square and continuous with the lightly scrolling stiles which are flattened in front and half-round at the back. Top rail molded with scrolls and pierced under a shell cresting; pierced splat with grooved moldings. Scrolled arms and underbraces similarly molded. All moldings in water gilding, as are the carved knee ornaments. Seat upholstered in old crimson damask.

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190—OAK PAYING TABLE

Umbrian, Sixteenth Century

35. Oblong, the corners chamfered; single drawer (old, but not the original one). Knob-and-vase turned legs with numerous moldings and flattened knob feet. Heavy straight underbraces. Dense patina, dark and of dull lustre. An interesting example.

Height, 32 inches; length, 38 inches.

191—ITALIAN WALNUT INLAID GAME TABLE

Eighteenth Century

40. Corners expanding in broad round arches, leaving relatively short straight sections in the four sides. Scrolled skirt: cabriole legs; one drawer. The top, encircled by a very delicate molding, is a beautiful inlay of finely marked root walnut, golden amboina, satinwood and mahogany, the whole displaying a rich, soft and brilliant patina. Chessboard centre.

Height, 31 inches; 33 inches square.



192—ITALIAN WALNUT COIFFEUSE

Eighteenth Century

155. Oblong with plain angular top in three panels or sections, the outer two sliding laterally and the central one hinged, its inner side holding a mirror. In the interior seven compartments. Below the compartments two deep drawers, at the sides of the knee span, the face of the piece above them being molded in simulation of three shallow drawers, all mounted with brass ring handles, corded. Tapering quadrangular legs, with capstan-turned small sections at their top and small knob feet. Family ring escutcheon.

Height, 31 inches; length, 47 inches.

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193—INLAID WALNUT DRESSING TABLE

Louis Seize

60. Oblong, the stiles continued as quadrilateral tapering legs, below a turned knob. Light nut color; inlays of dark rosewood in narrow strips, forming panels on top and all sides. Long drawer with compartments, and two deep drawers; wide knee-span.

193 *a Dressing-table.* Height, 30 inches; length, 38 inches.

194—RENAISSANCE PRIE-DIEU

25. Stained walnut, of dull surface. Architectural design, molded and paneled. Door and lifting bottom-cover with strap hinges; drawer in top.

Height, 37 inches; width, 33 inches.

195—RENAISSANCE PRIE-DIEU

30. Similar to the preceding, the panels varying and the top hinged.



196—ITALIAN WALNUT MARQUETRY COMMODOE *Seventeenth Century*

200. Rectilinear, the centre of the front slightly recessed by means of slanting lines shortly within the corners. Large turned knob feet; top, base and the four drawers molded, and the moldings painted black. On slant of drawers two swinging bail handles with escutcheons of the Conti branch of the family with lions rampant within the scroll work. Profuse inlays of ivory and ebony in floral scrolls, star figures, quadrants, lozenges and ornate medallions, on top and face and ends. The walnut a light, mellow tone, with soft and brilliant patina.

Height, 42 inches; length, 58 inches.

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197—PAIR ITALIAN WALNUT INLAID COMMODES

Seventeenth Century

400.

Oblong; slant front, slightly recessed. Molded top, base and drawers, the moldings black; bracketed feet. Remarkably interesting and most unusual examples, strongly individualistic in the designs and the character of the ingenious inlaying and its accompanying detailed ornamentation. The inlaying is in walnut of varied tones, with brilliant ivory relief, the ivory being used for the faces and arms of the human figures depicted, of which there are in the two pieces some fifty. They show curious Dutch influences, and hazy hints of Chinese impressions probably from tales. They are portrayed in various landscapes, with varied architecture. Details are engraved and burnt.

Height, 40½ inches; length, 56 inches.



198—PAIR ITALIAN WALNUT CASSONI

Renaissance

160. Cover plain, front and ends with molded panels; two forged iron bail handles. At corners of front two boldly carved caryatids, and at centre a wreathed escutcheon also in high relief, on one of the cassoni; on the other the wreath is centered by a large boss. Gadroon border at base, deeply carved; griffin-claw feet.

Height, 24 inches; length, 62 inches.

199—ANTIQUE ITALIAN WALNUT TABLE

50. Oblong. Plain top with mixed patina and marks of usage. Spreading legs with vase and knob turning; turned underbracing with ornamental upright knobs at ends and centre of central stretcher. Underwork varnished save for one leg on which apparently the work of cleaning has been begun.

Height, 32 inches; length, 48 inches.

Passed
200—STAINED WALNUT CASSONE

Plain cover, with an oblong panel overlaid, both panel edge and cover edge molded. Plain sides, encompassed by a bold molding near the top; along base, a series of quarter-round, half-round and channel moldings; plain bracket feet.

Height, 26 inches; length, 68 inches.

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SET OF SEVEN ARMCHAIRS

201—PAIR CARVED WALNUT AND CRIMSON DAMASK TALL-BACK
ARMCHAIRS *Italian, Seventeenth Century*

90.

Fluted arms in cyma scroll, the volutes at both ends carved, at the back with acanthus leaves in relief on a stippled ground and at the hand-grips in tulip motive above acanthus leaves. Arm-posts and legs turned, quadrilateral, tapering and incised; X-stretcher of double-arches, molded, and at the crossing a turned finial. Rich crimson damask of bold and sweeping floral ornamentation. Family ring escutcheon.

This series of seven armchairs is of the same design, both in frame and upholstery, as the set of three armchairs, No. 208 of the catalogue, excepting a slight variation in the form of the top rail scroll.

Second and Last Afternoon

204—PAIR CARVED WALNUT AND CRIMSON DAMASK TALL-BACK
ARMCHAIRS *Italian, Seventeenth Century*

90. Similar to the preceding.

205—PAIR CARVED WALNUT AND CRIMSON DAMASK TALL-BACK
ARMCHAIRS *Italian, Seventeenth Century*

80. Similar to the preceding.

206—CARVED WALNUT CRIMSON DAMASK ARMCHAIR
Italian, Seventeenth Century

40. Similar to the preceding.

207—SET OF THREE CARVED WALNUT AND CRIMSON DAMASK TALL-
BACK ARMCHAIRS *Italian, Seventeenth Century*

120. Fluted arms in cyma scroll, the volutes at both ends carved, at the back with acanthus leaves in relief on a stippled ground and at the hand-grips in tulip motive above acanthus leaves. Arm-posts and legs turned, quadrilateral, tapering and incised; X-strecher of double-arches, molded, and at the crossing a turned finial. Rich crimson damask of bold and sweeping floral ornamentation. The armchairs in this set of three are of the same design, both in frame and upholstery, and of the same period, as those in the series Nos. 204-207 of the catalogue, except that in this set the scroll of the top rail is of simpler form. Family ring escutcheon.

208—VENETIAN DRESSING TABLE OR DESK TABLE
Eighteenth Century

60. Rectangular, on four short legs with simple knee brackets; broad knee-span, with shallow lock drawer above it. At right and left a shallow drawer with brass button handle, and below those two deep lock drawers at either side, the first pair with brass ring handles, the lower ones with brass key escutcheons. The lower drawer and the one above it, at each side, are secured each two by a single lock, a *serrure à double tour*, which permits either or both of the drawers to be locked or unlocked. Top painted in imitation of brown marble, front, back and ends painted with garlands, architecture and birds in colors on white panels outlined in a soft blue.

Height, 31½ inches; length, 51½ inches.

207a Armchair

70.-

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

209—PAIR ITALIAN WALNUT INLAID COMMODES *Eighteenth Century*

140. Quadrangular, on four short tapering legs with knob feet. Hinged top, one hinged door, one drawer, the two latter having brass bail handles swinging from elaborately ornamented escutcheons. Inlaid with mahogany, rosewood, satinwood, ebony and broad panels of an eccentrically marked root showing golden tones in yellows and browns.

Height, 33 inches; length, 21 inches.

210—PAIR ITALIAN MARQUETRY COMMODES OF EXCEPTIONAL QUALITY
Eighteenth Century

380. Quadrilateral, on four short tapering legs; hinged top and upper door. Satinwood inlaid with extensive architectural designs in rosewood, amboina root and walnut, the top ornamentation geometrical. Rich and varied coloring wrought through expert workmanship. Fine patina.

Height, 32½ inches; length, 21 inches.

(Illustrated)

211—PAIR WALNUT SIDEBOARDS

Nineteenth Century

60. Oblong with rounded corners; on short bulbous turned feet. Top partly galleried in scroll design. Closed lower section with two doors; intermediate section open, with turned posts at corners supporting the top section, which contains a single long drawer.

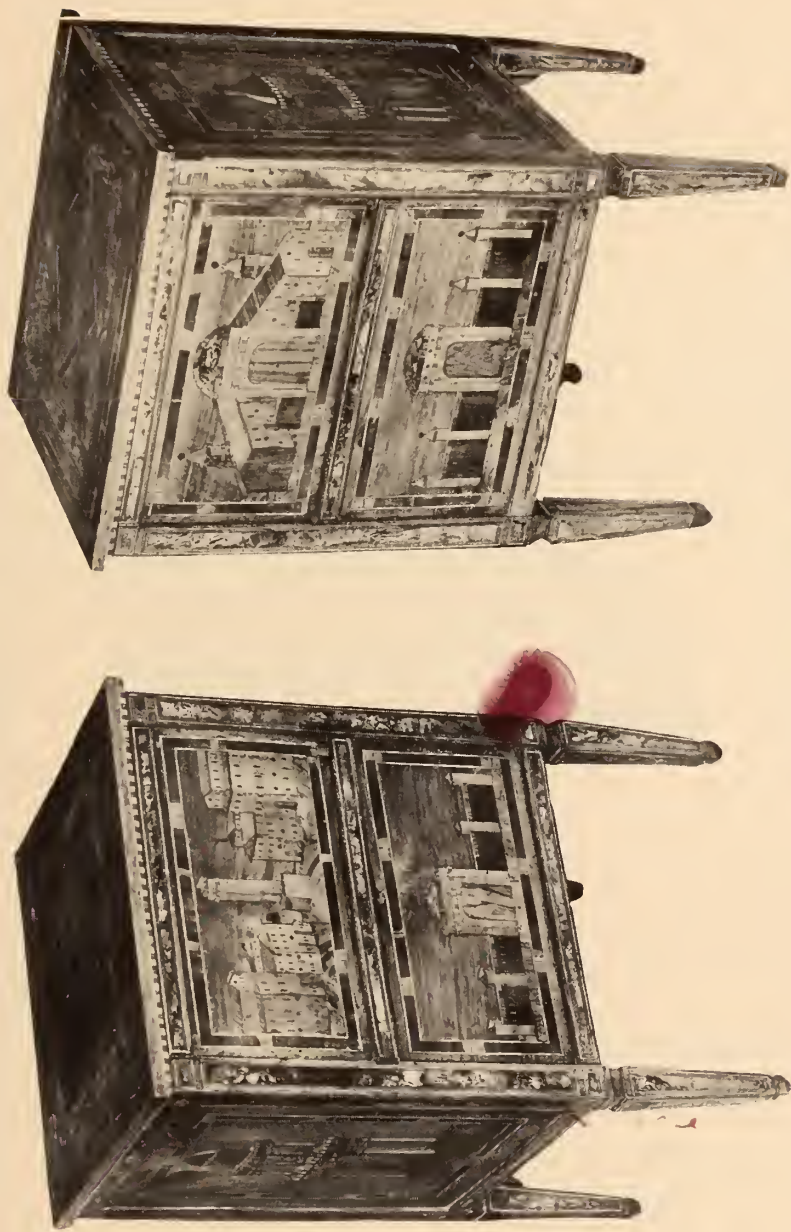
Height, 49½ inches; length, 49½ inches.

212—PAIR WALNUT SIDEBOARDS

Nineteenth Century

Similar to the preceding. (One has one repaired door.)

Height, 48½ inches; length, 49½ inches.



No. 210—PAIR ITALIAN MARQUETRY COMMODES (*Eighteenth Century*)

*Kindly read the Conditions under which every item is offered and sold.
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Out.

213—ITALIAN WALNUT INLAID PRIE-DIEU

Late Seventeenth Century

Plain top, plain hinged cover on the kneeling bench, which has chamfered corners and the simplest of bracket feet. The upright section contains four lock drawers, all inlaid with conventional scrolls in dark walnut, the body walnut being of light tone. Corners of this section also chamfered, and ornamented with relief panels applied.

Height, 34 inches; width, 27 inches.



Out.
214—ITALIAN WALNUT INLAID DROP-LEAF DESK

Eighteenth Century

Walnut of various tones, inlaid with bands of satinwood and mahogany, the whole effecting a most attractive piece of useful furniture in line and in richness of color. Marlborough legs. Two long drawers, mounted with key plates and swinging handles of bronze with shell decoration. Four interior drawers.

Height, 41 inches; length, 46½ inches.

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215—ITALIAN WALNUT INLAID DROP-LEAF DESK

230.

Seventeenth Century

One of the finest pieces of the collection, an example of very fine inlaying in highly elaborated design. The drop-leaf of the panel slanting; serpentine front; three drawers. Within the top nine drawers, six of them serpentine, and a compartment with sliding cover and a pair of duelling pistols. The inlaying, which occupies freely practically the whole front and the ends of the desk, executed in panels varying in size and shape, includes ornate scrolls, canopies, vases, bacchantes under grapevines in bearing, and at the centre of the drop-leaf a large escutcheon of the combined arms of the families.

Height, 43 inches; length, 46 inches.



216—PAIR CARVED WALNUT STATE CHAIRS UPHOLSTERED IN GENOESE
VELVET

Italian, Seventeenth Century

360. Fluted arms in a modified unilateral Flemish scroll, the volutes both at the back and at the hand-grips carved in cavo-rilievo, those at the back with acanthus leaves, those of the grips with reversed pendeloques in tulip motive. Under-surfaces of the grips display the acanthus in bold relief. Turned baluster arm-posts and legs, with knob feet; X-stretcher of double-arch form, with channeled moldings. The seat and the high back, with double-ogee top rail, upholstered in rich old-gold velvet with a brilliant lustre, cut and impressed with elaborate designs of high convention, of floral derivation with family crest of phoenix in velvet and ring escutcheon.

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217—PAIR CARVED WALNUT STATE CHAIRS UPHOLSTERED IN VELVET
Italian, Seventeenth Century

340. Similar to the preceding (the turned crossing finial of the
stretcher of one missing).

SET OF TWO ARMCHAIRS AND SIX SIDE CHAIRS

UPHOLSTERED IN GROS-POINT AND PETIT-POINT NEEDLEWORK

218—PAIR CARVED OAK HIGH-BACKED ARMCHAIRS

Nineteenth Century

100. The wood stained and waxed, in dark tone. Frames of composite
style, the stiles, legs and stretchers spirally turned, the stiles
with knob terminals; scrolled armposts with human figure-heads;
scrolled and pierced cresting with bird and grapes in relief.
Seat and an oval medallion in the back covered with needlework
panels of gros-point and petit-point in delicate colors, their
decorative motives *scènes galantes et pastorales*.

219—PAIR CARVED OAK UPHOLSTERED SIDE CHAIRS

Nineteenth Century

100. Matching the preceding in frames and upholstery.

220—PAIR CARVED OAK UPHOLSTERED SIDE CHAIRS

Nineteenth Century

100. Matching the preceding in frames and upholstery.

221—PAIR CARVED OAK UPHOLSTERED SIDE CHAIRS

Nineteenth Century

100. Matching the preceding in frames and upholstery.

222—SET OF ^{Two.} SIX ROCOCO CONSOLE TABLES

50 Carved wood, gilded. Serpentine sides with angular corners and
broadly rounded front. Legs and stretchers and aprons all
acanthus scrolls and volutes. Two have marble tops, the others
wooden tops painted in representation of marble. (Various
repairs.)

Height, 32 to 33½ inches; length, 59 inches.

222 a Four tables

Passed.

50



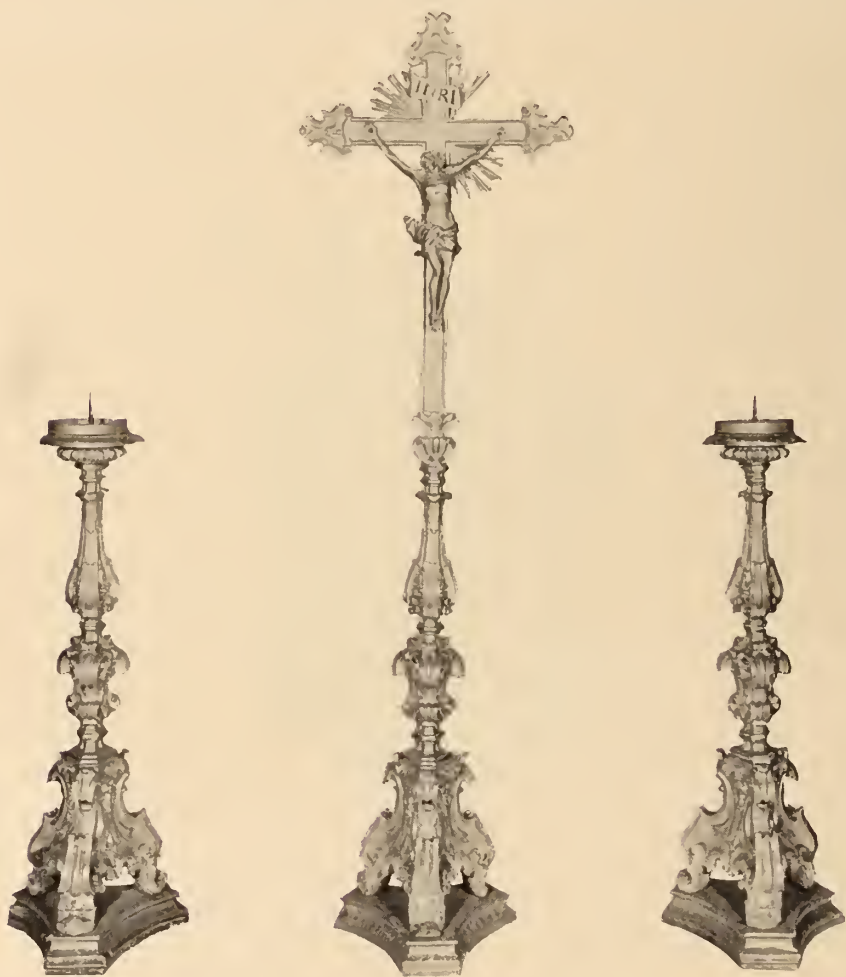
223—WROUGHT IRON AND LEADED GLASS HALL LANTERN, WITH

170. DETAILS OF THE BONCOMPAGNE AND GUASTAVILLANI CRESTS

Hexagonal, with expanded angular bays at eaves and base, the bays above the eaves contracting lightly and finishing in the crown of the Guastavillani family, the lower body a many sided one with inverted dome-drop candle-box, scrolled. Springing upward from alternative corners of the upper bays, the six Bonecompagne plumes. Below the base-bays, on corresponding ornaments, the phœnixes in bronze from the Guastavillani coat-of-arms.

Height, 55 inches; width, 27 inches.

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224—CARVED WOOD CRUCIFIX ON TALL STANDARD, AND PAIR OF
65. TORCHÈRES, GILDED *Florentine, Seventeenth Century*

The torchères in agreement with the standard of the crucifix. Three-sided base, with the broad corners voluted and scrolled in cyma reversa effect and resting on short scrolled feet. The scroll motive is repeated in the upper sections of the standard's bold outlines, the faces between them carved with various pendants in relief. Detached bases for all three pieces, also gilded. (Parts of the halo of the crucifix missing.)

Height of crucifix, 86 inches, of torchères, 51 inches.



225—ITALIAN WALNUT COMMUNE-ESCRITOIRE, INLAID AND DECORATED
Seventeenth Century

210.

Oblong, with shaped front in angular design; at the base, sawn brackets. Three long drawers, with a semblance of a fourth, the fourth or top drawer when drawn out forming a fall-front writing desk. In the desk interior are six drawers in pairs. Top, front and ends inlaid with exotic woods and ivory, the decoration enhanced by a restrained use of soft vermillion lacquer. The designs include reclining human figures in landscapes, with a variety of animal figures, flowers, and representations of the redbird symbol of prosperity in fifteenth-sixteenth century Italy. Brilliant patina. Moldings painted in ebony black. Gilt bronze drawer handles, added in the Régence period.

A pendant to the commode No. 68 of the catalogue.

Height, 41 inches; length, 58 inches.

Kindly read the Conditions under which every item is offered and sold.
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226—PAIR ITALIAN WALNUT CHESTS OF DRAWERS

Late Seventeenth Century

200. Serpentine front. Four drawers, each with brass key-plate and two brass handles, all the brass serolled. Marvelous patina.

Height, 40 inches; length, 62 inches.

(Illustrated)

227—ROCOCO CONSOLE TABLE IN CARVED WOOD, GILDED

20. Similar to No. 222, with a slight variation in the outline of the top, and the addition of a mask centering the front stretcher. Painted top in imitation of marble.

Height, 35 inches; length, 60 inches.

228—^{Out.} ITALIAN WALNUT COMMUNE

Sixteenth Century

— Rectilinear, with an entablature whose narrow frieze is painted with simple scrolls in soft colors on black ground. Three drawers with brass escuteheons and knob handles of bronze and wood. On each drawer two molded panels painted in old colors with cartouches, birds, animals and floral scrolls. The ends also carry molded panels with painted decoration. Molded and channeled base on serolled bracket feet. Dark patina of dull lustre. A very interesting example of the interesting period.

Height, 45 inches; length, 62 inches.

229—ANTIQUE ITALIAN UPHOLSTERED BANQUETTE

60. Walnut frame, the legs and braces in bulb and ring turning; painted black. Upholstered in old brocade patterned in rose on an old-gold ground.

Length, 50 inches.

230—PAIR STATE CHAIRS

Italian, Seventeenth Century

80. Carved walnut, with vase-turned armposts and legs; X-under-brace with scrolling arms and turned crossing-finial. Fluted arms in unilateral Flemish scroll, the volutes carved in relief and cavo-rilievo, those at the back with acanthus leaves and those at the hand-grips with pendants of interlacing scrolls and the French lily. Seat and the tall back with scrolled top-rail upholstered in old-gold damask, its ornament of floral design richly worked in bold proportions. Family ring escuteheon.



No. 226—PAIR ITALIAN WALNUT CHESTS OF DRAWERS
(Late Seventeenth Century)

*Kindly read the Conditions under which every item is offered and sold.
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SALON SUITE OF SIX TALL-BACK ARMCHAIRS, FOUR
SIDE CHAIRS AND TWO SOFAS, IN CRIMSON,
WHITE AND GOLD

232—PAIR TALL-BACK ARMCHAIRS *Italian, Seventeenth Century*

110. Quadrangular stiles with turned and tapering balusters as the chief features of the four legs and the armposts; knob feet: scrolled underbrace with turned crossing-finial; broadly arched and scrolled top rail cut with two points. Fluted and reeded arms in a deep unilateral Flemish scroll, all volutes ornamented in relief carving; at the back acanthus leaves, at the hand-grips garlands and shells. The frame painted white with moldings and ornamentation gilded. Back and seat upholstered in crimson damask of fine floral design.

232A—PAIR SIDE CHAIRS

Italian, Seventeenth Century

40. Back legs quadrangular, and continuous with the flattened stiles; top rail in double ogree scroll. White and gold. Crimson damask upholstery of seat and back matching that of the armchairs. Family ring escutcheon.

232B—PAIR SIDE CHAIRS

Italian, Seventeenth Century

40. Similar to the preceding.

233—PAIR TALL-BACK ARMCHAIRS

Italian, Seventeenth Century

80. Similar to the preceding.

234—PAIR TALL-BACK ARMCHAIRS

Italian, Seventeenth Century

60. Similar to the preceding.

235—PAIR HIGH-BACKED SOFAS

Italian, Seventeenth Century

70. Quadrangular stiles, with the principal sections of armposts and the four legs quadrilateral and tapering and carrying hollowed panels; knob feet; top rail as in the armchairs; X-underbrace with channeled molding and turned crossing-finial. Scrolled arms, the hand-grips carved with cabochons within sunken panels. Frame in white and gold, as with the preceding armchairs and side chairs, and like them upholstered in crimson damask.

235^a Safe
55-

Length, 76 inches.

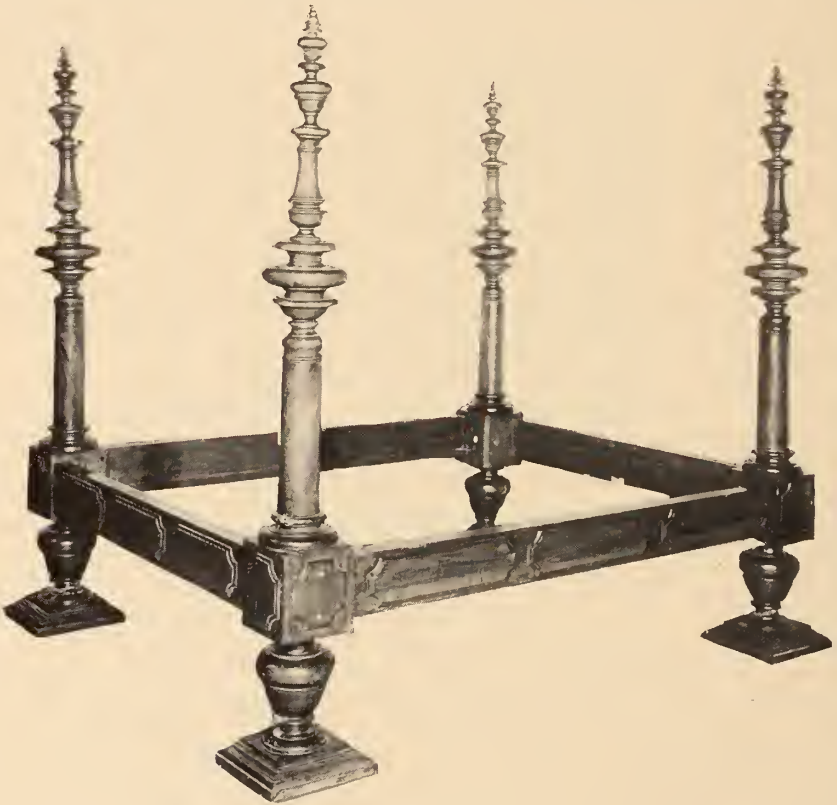
236—CARVED WALNUT UPHOLSTERED BANQUETTE

Italian, Seventeenth Century

105. Quadrilateral legs, with turning, the main section carved with incised paneling; knob feet. Scrolled underbrace with grooved moldings and turned crossing-finial. Upholstered in crimson damask.

Length, 72 inches.

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237—ITALIAN WALNUT FOUR-POST BED

Sixteenth Century

50. From the room occupied by the Cardinal Guastavillani in the Barbiano Palace, and known as "The Cardinal's Bed." A very interesting piece of furniture in solid heavy walnut (a few surface repairs at and near the bases of the posts have been made in plaster, painted). The two-inch rails are over six inches deep and those of the sides and foot are carved with three molded panels each. The square bases of the posts have convex and concave moldings and the upper plinth supports a bulbous vase-shaped turning of large proportions, above which is an eight-inch cube with carved panels. The plain round columns above the cubes appear to have been shaped by hand rather than by the lathe, their tops however being turned. Soft patina of dark tones.

Height, 6 feet 5 inches (of frame, 22 inches); length, (interior) 6 feet 3 inches, (exterior) 7 feet 5 inches.

238—MASSIVE WALNUT TREASURE CHEST

25.

Italian, Late Sixteenth Century

Oblong; molded base. Two heavy scrolled brackets crossing the ends, as base supports, terminating in front in boldly carved animal-claw feet. Angles dove-tailed, and reinforced with iron brackets. Wrought iron strap hinges of ornamental design, and an interior interlocking security bracket, operative when the chest is closed. Interesting lock; sawn key-plate. Forged iron swinging bail handles; sawn key-plates of stellate design.

Length, 48 inches.

239—PAIR VENETIAN PAINTED CREDENZAS

80.

Oblong, with quarter-round corners bearing molded and decorated panels. Two doors, carrying paintings of symbolic figures representing maternity, vanity, hope and faith.

Length, 69 inches.

240—WALNUT MANTLE MIRROR WITH CARVED AND GILT ORNAMENTATION

45.

Louis Seize

Rectilinear, mounted on the intrados of a low flat arch; above the top a small oval mirror. At both margins of the frame of the square mirror carved wood moldings, gilded, one in laurel motive, the other of leaf-and-tongue design; the oval mirror has a leaf-and-tongue molding, gilded. The arched base is similarly adorned and in addition bears three gilded medallions, from two of which depend gilded festoons of laurel fashioned in plaster. Similar garlands encircle the oval mirror and are draped over the larger glass.

Height, 72 inches; width, 42 inches.

241—ITALIAN WALNUT INLAID COMMODORE

Eighteenth Century

70.

Rectilinear; molded edge, molded and channeled base, drawers molded. Three drawers. Drawer fronts of root walnut within light cherry bands; brass swinging handles of elaborated scroll design, and brass C-scroll key plates. Brilliant patina.

Height, 41 inches; length, 60 inches.

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242—WALNUT LIT D'ENCOIGNURE

Empire Period

100. Beautifully marked walnut with rich patination and brilliant surface. Quadrangular stiles; top rails rounded, and surmounted at the inner stile by carved wood bell-shaped ornaments, gilded. Within the faces of the outer stiles, carved and gilded female heads surmounting pilasters. The outer long rail ornamented with a concave molding in bronze. The stiles are surmounted by carved wood ornaments, gilded, two of them classical female busts and two of them sphinxes.

*Height of head and foot, 64 inches; width, 48 inches; length (interior)
6 feet 8 inches. (exterior) 7 feet 1 inch.*

ITALIAN SCHOOL

243—RESTING TIME

13.

(Panel)

Height, 10½ inches; length, 13 inches

In a landscape of low tones a group of cows are standing lazily, seen against a high hill and a dense tree, and in front of them a woman, nude, is resting on a red drapery.

MAITRE ANONYME

SEVENTEENTH CENTURY

244—MARINES: A PAIR

22.

Height, 12 inches; length, 13½ inches

In tumultuous seas vessels of the century are depicted in full flight and under storm clouds, near the land.

ATTRIBUTED TO
GIAN PAOLO PANNINI
ITALIAN: 1691—1764

245—*LANDSCAPE SKETCH*

10.

Height, 19½ inches; width 14½ inches

A SKETCH of ruins in the right foreground, in sunshine from the left and in shadow, above a plain with architectural buildings in the distance. About the ruins some figures.

ATTRIBUTED TO
ANDREA LUCATELLI
ITALIAN: 1660—1741

246—*LANDSCAPE*

20.

Height, 14 inches; length, 19 inches

A VARIED Italian landscape is spread before the eye, with a dark foreground on the left and the rest of the landscape alight. In the middle distance a group of buildings on a knoll, and in the foreground a stream and three men there, fishing.

ATTRIBUTED TO
ROSA DA TIVOLI
ITALIAN: 1657—1705

Passed
247—*CATTLE*

Height, 15 inches; length, 19 inches

A WHITE and black cow stands athwart the picture, looking intently toward the right, and before her are four sheep, three of them lying down. At right in the distance the landscape lightens, and at left there enters the scene, behind the cow, a dark bluff.

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ATTRIBUTED TO
GIAN BATTISTA PIAZZETTI

VENETIAN: 1682—1754

Withdrawn.
248—PAIR COMMEMORATIVE PANELS

Height, $24\frac{1}{2}$ inches; width, $19\frac{1}{2}$ inches

EACH pictures the Pope Gregory XIII in the act of blessing, in the one St. Philip Neri presents the Pontiff with the rule of the Order of Oratorians, for blessing, and in the other the Pope blesses the Third Order of St. Francis after the battle of Lepanto.

BYZANTINE SCHOOL

Passed
249—SAINT PETER AND SAINT PAUL

Height, 26 inches; width, $20\frac{1}{2}$ inches

THE two saints stand side by side, wearing golden halos, and with an admonishing finger raised toward a portrait of the Christ above them. Below are other figures, in adoration and one in the act of blessing another.

ATTRIBUTED TO
GIOVANNI BERNARDO CARBONI
ITALIAN: 1614—1683

250—PORTRAIT OF A MEMBER OF THE
MONTAUBAN FAMILY

1750
Height, $23\frac{3}{4}$ inches; width, $19\frac{1}{2}$ inches

HEAD and shoulders of a young and smooth shaven man with round face and roses in his cheeks, and smiling big blue eyes; to left, three-quarters front. He has reddish hair and wears a double-tier down-turning ruff, and is in dress armor over which a scarf is flung. Above at the left is a crest.



ATTRIBUTED TO
HYACINTHE FRANÇOIS RIGAUD
FRENCH: 1649—1743

251—ARTURO MONTAUBAN (*Who married a Guastavillani and
2750 remade the Palace*)

Height, 31 $\frac{1}{4}$ inches; width, 25 $\frac{1}{2}$ inches

A MAN of mild expression, portrayed to right, three-quarters front, with face turned still more to the front. He is depicted at a little less than half-length, in golden-brown and crimson, and wears a white neck-cloth and a high white wig.

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ATTRIBUTED TO
HYACINTHE FRANÇOIS RIGAUD

FRENCH: 1659—1743

252—A MEMBER OF THE MONTAUBAN FAMILY (*Into which*
50. *one of the Guastavillani married, the celebration lasting*
two months)

Height, 31½ inches; width, 25½ inches

HALF-LENGTH, to left, the face turned to look almost full to the front; a man of clean features with a full gray wig. He wears a mantle cloak of scarlet and gold and blue, with much white lace, and his right hand gently pecks at his cloak in the front.

SCHOOL OF
GIAN BATTISTA TIEPOLO

Passed

ITALIAN: 1693—1770

253—CEILING SKETCH

— Height, 24 inches; width, 19 inches

SYMBOLICAL figures in groups, a nude upon a pink flying drapery, and elsewhere other figures in different costumes, with small angels circling about them.

PROSPERO FONTANA

ITALIAN: 1512—1597

254—PORTRAIT OF PHILIP GUASTAVILLANI (*Builder of the Palace*)

25.

Height, 25 $\frac{3}{4}$ inches; width, 20 $\frac{1}{4}$ inches

Bust portrait, to right, three-quarters front; wearing red biretta and cardinal's cape and cowl, and white over-turn collar. A bearded man, with quiet eyes. A broad light striking down upon his shoulder causes the cardinal coat he is wearing to lighten in the reflection of its soft sheen.

ATTRIBUTED TO
BONIFAZIO DEI PITATI

Withdrawn

VENETIAN: 1487—1540

255—HOLY FAMILY

— Height, 21 inches; length, 28 $\frac{1}{2}$ inches

THE Mother in the centre faces the observer, seated with the Child on her lap. Joseph is at her left shoulder and an angel is at her right. She is clad in purple, with a blue drapery thrown over her lap, and she wears a white scarf about her dark red hair.

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ATTRIBUTED TO
PAOLO ANTONIO BARBIERI

ITALIAN: 1608—1649

256—*NATURE MORTE*

20.

Height, 29 inches; width, 24 inches

PEACHES are piled high in a large basket, a mound of them, and sticking out from among them are branches which raise towers of the fruit still higher. In front of the basket lies a melon and fine bunches of grapes, beside a closed pomegranate and one broken open.

ATTRIBUTED TO
ENGLISH SCHOOL

Circa 1800

257—*PAIR GUASTAVILLANI PORTRAITS (A Guastavillani
80. having married an Englishman)*

Oval: Diameters, 29 inches by 24 inches

BOTH at half-length, she to right and he to left. A bright-looking young woman, with powdered hair dressed in a wide spread, and ringlets coming down to her shoulders. In décolleté gown of blue with white gauze fichu. A man in powdered peruke, with navy-blue uniform trimmed in silver braid and tassels, with epaulettes, and white collar and jabot.

ATTRIBUTED TO
HYACINTHE FRANÇOIS RIGAUD

FRENCH: 1649—1743

258—*MARIE FRANCESCA GUASTAVILLANI (Daughter of
40. Angelo Michael Guastavillani, who married in 1671)*

Oval: Height, 31 inches; width, 25 inches

SEATED, at half-length, facing slightly to the right. She wears her hair dressed with a ringlet over her shoulder, and a décolleté waist of rich reddish-brown material with white lace corsage with a red rose at its centre. A blue mantle falls loosely, and a soft reddish drapery is back of her at one side.



DUTCH SCHOOL

EARLY SEVENTEENTH CENTURY

259—HEAD OF A YOUNG WOMAN

150.

(Panel)

Height, 22½ inches; width, 18 inches

NEARLY at half-length a handsome young Dutch lady is observed facing the left, three-quarters front, in a bland light before a neutral olive background. She has reddish-brown hair and brown eyes, which she directs contemplatively and with keen analysis upon the spectator. Her cap with much lace has a long droop, and her deep lace collar slopes steeply to well below her shoulders; it is tied in front with a bow. She wears a decorative crimson bodice and a coat of dark brocade.

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ATTRIBUTED TO
FRANÇOIS CLOUET

FRENCH: —1573

260—*PORTRAIT OF HENRI III*

70.

(Panel)

Height, 21 inches; width, 17 $\frac{1}{4}$ inches

HEAD and shoulders, the face slightly to right; in a black velvet cap with white plume; brown hair and thin beard. He wears a short white ruff and his brown cloak is richly adorned, and at his breast is the Order of the Holy Spirit.

ATTRIBUTED TO
GUIDO RENI

ITALIAN: 1575—1642

261—*MARY MAGDALEN*

190.

Height, 32 inches; width, 27½ inches

Bust portrait, slightly to right, with the right hand held to her breast and clasping there strands of her red hair. Head thrown back and eyes directed beseechingly upward. About her shoulders a scarlet mantle.

ATTRIBUTED TO
PAOLO ANTONIO BARBIERI

ITALIAN: 1608—1649

262—*STILL LIFE: FRUIT*

35.

Height, 26 inches; length, 35 inches

GOLDEN grapes spotted with white lights and clinging to the severed branches of their vine lie back of a melon and some peaches, one of the peaches broken in two. The grapes are piled high in a box.

ATTRIBUTED TO
CARLO CIGNANI

ITALIAN: 1628—1719

263—*POPE INNOCENT XIII* (Born 1655; died 1724)

60.

Height, 28 inches; width, 24 inches

Portrait at half-length, facing front and slightly to the right; in rich white surplice and scarlet vestments with golden orphreys; right hand raised in blessing. A man of large features, smooth shaven, with grayish hair.

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ATTRIBUTED TO
JOACHIM D. PATINIER
FLEMISH: 1490—1524

264—CONVERSION OF SAUL

400.

(Panel)

Height, 17 inches; length, 21 inches

IN a vast country of fortified hills and quiet valleys, and plains through which a river meanders, there is crossing the foreground a procession of horsemen. Some have gone on to a bridge at the left, and after them come Saul on a white charger and his retainers. In the centre of the foreground Saul half tumbles from his horse, which itself is bowed to the ground by the vision of God in the heavens, appearing at an opening in the clouds.



ATTRIBUTED TO
BARTOLOMEO MONTEGNA

ITALIAN:—1523

265—*CHRIST BEARING HIS CROSS*

120.

(Panel)

Height, 22 inches; width, 18 inches

THE Christ appears nearly at half-length, in profile to the left, walking and bearing His cross upon His right shoulder, a rope about His neck. Blood drips from the crown of thorns. At the left and on the other side of the cross stands a soldier, facing the Christ, his features observed three-quarters front. The Christ's robes are crimson and blue, the soldier's tunic is crimson.

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ATTRIBUTED TO
LUCCA BARBIERI
ITALIAN: 1595—1629

266—*LANDSCAPE WITH STILL LIFE*

30.

Height, 28½ inches; length, 36 inches

APPLES and asters and a tulip, and a parrot looking at them, and on a ledge above them some fish and bologna sausage and cheese. At right in the background some Italian architecture.

ATTRIBUTED TO
GIOVANNI BERNARDO CARBONI

ITALIAN: 1614—1683

Withdrawn
267—*PORTRAIT OF MOLIÈRE*

Height, 36 inches; width, 26 inches

THE dramatist is seated facing the left, three-quarters front, holding a book opened toward the observer. In his left hand a pair of gloves. He is in black with white cuffs and white at the neck. His otherwise smooth face has an incipient moustache, and he wears his dark hair long and curling. In the background a bookcase.

ATTRIBUTED TO
PIETRO LONGHI
ITALIAN: 1702—1785

268—*PORTRAIT OF QUIRINA GUASTAVILLANI*

15.

Height, 37 inches; width, 30 inches

THREE-QUARTERS length, seated, facing the left, three-quarters front. A robust lady with high gray coiffure, in dark gown with pearls at her wrists and white lace sleeves, and décolleté bodice of gray and bronze hue with lace corsage. Her hands embrace a small pet dog on a table at her side.



ATTRIBUTED TO
ROSALBA CARRIERA
ITALIAN: 1675—1757

269—*PORTRAIT OF A NOBLEMAN*

30.

Oval: Height, 31 inches; width, 25 inches

HALF-LENGTH, to left, three-quarters front. A young man in gray wig, and half-armor, with a crimson cloak lined with leopard skin thrown about his arm, and wearing a white lace neck-cloth.

269a *Portrait*

35.

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ATTRIBUTED TO
LUCCA BARBIERI
ITALIAN: 1595—1629

270—*STILL LIFE*

53.

Height, 45 inches; width, 37 inches

IN a vase with mascaron handles supporting loose rings, which rests on a table, a bouquet of many flowers in which numerous whites appear. Below, on the table, a plate of various edibles including cheeses and bologna sausage, and at left a white scarf loosely folded.



ATTRIBUTED TO
LUDOVICO BARBIERI
ITALIAN: 1597—1640

271—VASE OF FLOWERS

70.

Height, 50 inches; width, 38 inches

IN a standard vase of *cuivre repoussé*, a large bouquet of highly colorful flowers in a soft light before a very dark background. The flowers include scarlet tulips and a crimson peony, the narcissus and jasmine, lilacs and roses.

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ATTRIBUTED TO

GUIDO RENI

ITALIAN: 1575—1642

272—*ECCE HOMO*

240.

Height, 38½ inches; width, 30½ inches

THE Christus stands facing the spectator, figure slightly to left and the two hands resting on a balustrade there. The figure is nude, with a scarlet mantle looped about it. The expression of the haloed head is one of agony, as He looks at the observer from beneath the crown of thorns.

ATTRIBUTED TO

CLAUDE LORRAINE

FRENCH: 1600—1682

273—*LANDSCAPE WITH FIGURES*

50.

Height, 28 inches; length, 38½ inches

AT left a few trees at the edge of the picture, and near them a group of women. In middle distance near the centre of the composition a small clump of trees in silhouette before a sunset sky, and at the right buildings of classical architecture. In the far distance a landscape of winding streams.

The sketch for this picture was found in the truck room of the palace.

(Illustrated)

ATTRIBUTED TO

BIGARI

ITALIAN: 1692—1776

274—*A DRAWING IN TEMPORA*

45.

Height, 42 inches; width, 31 inches

ANCIENT ruins of classical architecture, a portico, and walls over which bushes and vines appear.



No. 273—LANDSCAPE WITH FIGURES

*Kindly read the Conditions under which every item is offered and sold.
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ATTRIBUTED TO
LORENZO SABATINI
ITALIAN: 1530—1577

275—POPE GREGORY XIII (Born 1502; died 1585)

110.

Height, 49 inches; width, 35 inches

THREE-QUARTERS length, seated, facing the right, three-quarters front. In white cassock with scarlet cappa magna and close fitting camanro cap. In carved Venetian chair upholstered in scarlet, the stiles mounted with the Boncompagni crest. A man of keen Italian features, with shrewd eyes and a grayish forked beard. Inscribed at the upper right: GREGORIUS XIII FRATER IACOBÆ BONCOMPAGNI GARISENDI GUASTAVILLANI.

ATTRIBUTED TO
BIGARI
ITALIAN: 1692—1776

276—A DRAWING IN TEMPORA

53.

Height, 42 inches; width, 31 inches

THE point of a city comes to view in the right foreground, and across the sea toward the left the sun is half out of water. The architecture suggests Venice.

ATTRIBUTED TO
LUDOVICO BARBIERI
ITALIAN: 1597—1640

277—VASE OF FLOWERS

85.

Height, 49½ inches; width, 37 inches

IN a copper vessel with a standard of bold relief ornamentation a tall bouquet of mixed flowers, their color notes brought forth mildly in a soft light before a dark background. They include roses and tulips, the narcissus and lilies.

ATTRIBUTED TO
PIETRO LONGHI
ITALIAN: 1702—1785

278—*PORTRAIT OF A JUDGE IN THE*
GUASTAVILLANI FAMILY

15.

Height, 49 inches; width, 37 $\frac{1}{4}$ inches

THREE-QUARTERS length, standing, figure slightly to right and face turned toward the front; in dark wig and black gown, with deep white neck-cloth and white cuffs. A swarthy man clean shaven, with features deeply lined. He stands at a table on which is an open book that he fingers, and he appears in the posture of speaking.

ATTRIBUTED TO
PAOLO ANTONIO BARBIERI
ITALIAN: 1608—1649

279—*NATURE MORTE*

25.

Height, 37 $\frac{1}{2}$ inches; length, 51 inches

As in a rock cave with two openings to the grand air, and an interior light, a group of melons and other fruits are displayed on a table over which falls a drapery of needlework in soft tones of red and green and pale yellows.

ATTRIBUTED TO
PAOLO ANTONIO BARBIERI
ITALIAN: 1608—1649

280—*STILL LIFE*

20.

Height, 37 $\frac{1}{2}$ inches; length, 52 $\frac{1}{2}$ inches

DRAPERIES and fruits lying on a table on an outer balcony, under a partly raised curtain, the curtain a red-brown looped above them, the grapes and figs showing white and green and purple-black and the drapery a mixture of the several colors. At the table-leg a ram's-head finial.

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ATTRIBUTED TO

CARLO MARATTI

ITALIAN: 1625—1713

Passed

281—FAMILY PORTRAIT

— Height, 50½ inches; width, 37 inches

Portrait of a lady at three-quarters length, standing and facing the left, three-quarters front; right hand held out to a pet dog on a pedestal at her side. She is in a black décolleté gown with white lace corsage and lace cuffs, which are wide and flowing, and wears a pearl collar with pendant and pearl earrings. Inscribed at upper left: DEANIRA GOZADINI IN GUASTAVILLANI OB. ANNO MDCXCIX X NOVEMB. ÆTAT LXX. MEN. VII DIEB. XX.

ATTRIBUTED TO

PIETRO F. MOLA

ITALIAN: 1612—1668

282—ANGELO MICHAEL GUASTAVILLANI, SENATOR

50.

Height, 52 inches; width, 37 inches

STANDING, at three-quarters length, facing the spectator with head slightly to right. In great dark wig and ermine coat, white neck cloth descending before his breast, and white lawn cuffs. In right hand, held before him, a folded letter, and his left hand resting on a small volume which is poised on a table at his side. A man of strong features, clean-shaven, and looking intently straight before him. At upper left an inscription: ANGELUS MICHAEL GUASTAVILLANI, SENATOR HYEROIMI. SEN: PATER OB. XV OCTOB. MDCCI. ÆTAT SUÆ AN. LXVII MEN. VIII. DEI I.



ATTRIBUTED TO
PAOLO ANTONIO BARBIERI
ITALIAN: 1608—1649

283—*STILL LIFE: FLOWERS AND FRUIT*

50.

Height, 37 inches; length, 52 inches

ON the left a rich and affluent bouquet of varied flowers, including tulips and poppies and roses, in a copper vase; and on the right a plateau and basket filled with pears and grapes, peaches, a melon and other fruit. In a soft light before a dark background.

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ATTRIBUTED TO
ROSA DA TIVOLI
ITALIAN: 1656—1705

284—*WATERING THE SHEEP*

30.

Height, 42 inches; length, 63 inches

Down to the plains in a country of bleak hills a shepherdess has brought her flock, to a stream where they are drinking, sheep and goats and cattle. She is in blue and rose, and turns to look back at a mounted man who is in animated conversation with her, while his horse is also drinking. He is clad in colors similar to those of the shepherdess.

ATTRIBUTED TO
PAUL BRIL
FLEMISH: 1556—1626

285—*ITALIAN GARDENS*

195.

Height, 53 inches; length, 67½ inches

FORMAL gardens of the order of those at Versailles extend from foreground to a distance which is bounded by hills. At left and right lines of trees, and in the foreground numerous groups of figures near jars of blossoming plants and formal statuary. Well back down the central lines are Italian cypress trees, formally planted in the design of the garden.

(*Illustrated*)



No. 285—ITALIAN GARDENS

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ATTRIBUTED TO
ROSA DA TIVOLI
ITALIAN: 1656—1705

286—*THE SLEEPING SHEPHERD*

30.

Height, 42 inches; length, 63 inches

NEAR the centre of the composition, at the foot of a tree, a shepherd in gray-white blouse and red breeches is reclining on his elbow, and dozing, his dog curled up at his side. On a mound beside him a woman, awake, looks out over the landscape. The flocks lie around in a broken country, in sunshine and in shadow, and away at the right another shepherdess tends her flock, as they are drinking.

ATTRIBUTED TO
LUCCA BARBIERI
ITALIAN: 1595—1629

287—*THE BIRDS AT MEAL TIME*

40.

Height, 30½ inches; length, 52 inches

LIGHT lingers in the sky in the distance on the right, and in the middle distance on the left a dark bank of jagged outline comes out far into the picture. In the foreground a white goose with plumage of notable painting stands over a white vegetable, less venturesome than a game duck which investigates with its bill. A pheasant, a snipe and other birds are in the assembly.

(Illustrated)



No. 287—THE BIRDS AT MEAL TIME

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ATTRIBUTED TO
PAUL BRIL
FLEMISH: 1556—1626

288—*THE FORD*

205. Height, 53 inches; length, 67½ inches

DRAWN by three horses a covered wagon coming forward is about to plunge into a stream in the foreground, on the left, while men and women travelers pause at the right, and a man moves toward them driving some cows. At left and right are woods, and between them in the distance trees and buildings and a sunlit plain.

BARTOLOMEO PASSAROTTI
ITALIAN: 1530—1592

289—*THE CARDINAL OF THE GUASTAVILLANI*

60. (Builder of the Palace)
Height, 49 inches; width, 36½ inches

THREE-QUARTERS length portrait of a man with well trimmed beard, seated at a writing table; he faces the right, three-quarters front, and turns his head slightly to look in the direction of the observer. He wears a cardinal biretta and cape, with white skirt and overlapping white collar. The table has a covering of olive. At the upper left is an inscription: S. CAMERARARIUS ABBAS . . OMIS LAURETANÆ ET . . ME RELIGIONIS . . YEROSOLIMIT PROTECTOR.

ATTRIBUTED TO
PAUL BRIL
FLEMISH: 1556—1626

290—*LANDSCAPE AND FIGURES*

190. Height, 53 inches; length, 77½ inches

ON a fair day figures in colorful costumes are portrayed in a varied foreground and middle distance, walking or loading hay and grain, standing about or fighting. Trees dot a landscape of wide reach, with hills in the distance, and a sweeping watercourse with a mill on its bank.



ATTRIBUTED TO
PAUL BRIL
FLEMISH: 1556—1626

291—*LANDSCAPE WITH FIGURES*

185.

Height, 53 inches; length, 67½ inches

TREES at the right and toward the left extend back toward a distant town, those at the left in lines on either side of a small stream which in the middle distance has an arm extending still further to the left, where it skirts a building. In the foreground on the right a goodly company of figures, in a coach and on horseback, in brilliant costumes of the period, and on the left of the stream more humble figures on foot.

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